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Cum Shaksperiana
Comparata



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ARS TRAGICA SOPHOCLEA
CUM SHAKSPERIANA
COMPARATA

AN ESSAY ON
THE TRAGIC ART OF
SOPHOCLES AND SHAKSPERE

*TO WHICH WAS AWARDED
THE MEMBERS' PRIZE FOR LATIN ESSAY
IN THE UNIVERSITY OF CAMBRIDGE*

1894

BY

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PREFACE.

THE following Essay on the Tragic Art of Sophocles and Shakspeare was originally written as an exercise for the Members' Latin Essay Prize in the University of Cambridge, 1894, and, having been successful, is now printed by request.

At the same time, it is with the greatest diffidence that the writer ventures to offer a contribution to the literature of a subject, a full and adequate treatment of which would require a wisdom and an experience far beyond his own.

“Tenui Musam meditamur avena”

was the device on his flag in submitting his Essay for competition. With the same device he would now send it forth in its completed shape.

In the matter of orthography, the name of ‘Shakspeare’ has been thus spelt—and in Latin ‘Shaksperius’—in accordance with the suggestion of Mr. Hallam (*Introduction to the Literature*

of *Europe*, ed. 3, 1847, vol. II., ch. vi., p. 175, note). The principle laid down in the Preface to *Ritson's Scottish Songs* (Glasgow, 1869), that "a direct quotation should be always literal," has, however, been also attended to; and in all references to and quotations from the works of other writers, their own particular mode of spelling the poet's name—whether it be 'Shakspere,' 'Shakspeare,' 'Shakespear,' or 'Shakespeare'—has always been retained.

The writer must, in conclusion, offer his sincerest thanks to Dr. Sandys, Public Orator in the University of Cambridge, as well for his constant advice and assistance in the preparation of the Essay for the press, as also for his kindness in reading through the early proofs of it.

THE COMMON ROOM,
LINCOLN'S INN, W.C.,
March 18, 1896.

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In references to the works of Shakspeare the numeration is that of the 'Globe' edition.

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ARS TRAGICA SOPHOCLEA
CUM SHAKSPERIANA
COMPARATA

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SOPHOCLES AND SHAKSPERE.

“Sophocles und Shakespeare, ein Jeglicher den Bedingungen des Geistesbodens gemäsz, dem er entwachsen, haben an der sich erdenkenden Verselbstigung des menschheitlichen Ich mitgearbeitet, und die Werke beider Mitschöpfer neuer Geisteszeiten sind gewaltige Zeiger an der Lebensuhr der europäischen Menschengeschlechter.”—S. LICHTENSTEIN, *Shakespeare und Sophocles*, p. 32.

“Tragoedia antiqua apud Graecos” ait criticus *Introduction* quidam Cantabrigiensis¹ “tantum abest, ut cum nostra Tragoedia congruat, ut nullis poeseos generibus, neque antiquis neque recentibus, non potissimum differat. Illa, principio, quam frigida, quam severa, quam tantum non prorsus a mortalibus et mortalium curis aliena! Haec autem apud nos quanto mollior, quanto suavior, quanto nostris temporibus propior, quanta rerum diversitate, quot novis amoenitatibus conspersa! Apud recentiores enim Tragicos, apud eum praecipue quem Tragicorum principem suum esse

¹Scriptor Anonymus (W. Lee-Warner), *Aeschylus, Sophocles, Euripides, omnes inter se dissimiles fuerunt; sed ita tamen ut neminem sui velis esse dissimilem* (Cantab. 1868), pp. 3, 4.

iactat Anglia, si quid mortalium mentes commovet sive delectat sive repellit, omnia quam variis tam claris coloribus solent depingi."

Haec verba licet Aeschylo potius quam Sophocli convenient, satis tamen perspicue demonstrant quanta sit inter artem tragicam antiquam et recentiorem distantia, quanta discrepantia. Cuius rei causa quae sit, nobis est deinceps exquirendum. Quo exercitationis fundamento exstructo, facilius Sophoclem ipsum et Shaksperium ita aestimabimus, ut laus sua utrique proprie tribuatur. Tempora mutata sunt; quare ad tempora illa et mores antiquitatis nisi quam maxime redeamus, recte diiudicare nulla ratione possimus. Quis enim principiis parum cognitis extrema potest intellegere?

I.

TRAGEDY: ITS ESSENCE AND ITS FORM.

I. (1)
*The Essence
of Tragedy.*

*Aristotle's
View*

In primis autem, qualis sit ipsa Tragoedia manifesto quaerendum est; frustra enim ad speciem nisi per universum poesis genus descendere conemur. Quid ergo de Tragoedia ait Aristoteles? "Ἔστιν οὖν τραγωδία μίμησις πράξεως σπουδαίας καὶ τελείας, μέγεθος ἐχούσης, ἡδυσμένῳ λόγῳ, χωρὶς ἐκάστου τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν,¹ et praeterea, ἡ τραγωδία μίμησις ἐστὶν οὐκ ἀνθρώπων ἀλλὰ πράξεως.²

¹ Aristot. *Poet.* vi., § 2, p. 1449 B.

² Aristot. *Poet.* vi., § 9, p. 1450 A.

Nonne autem poetas tragicos "ex ingenti too narrow. quodam immensoque campo in exiguum sane gyrum"¹ tali definitione compulit Aristoteles? Quid agit tandem Hamletus? At vitricum suum occidit. Sed haec quam minima pars fabulae! Mens, animus, mores Hamleti, non si quid agit, sed si quid secum animo incerto volutat, Hamletus denique ipse nos delectat.² Quid de Neoptolemo dicam? Nonne hic etiam subtilem agitatae mentis explicationem admiramur? Accuratus igitur censeamus non tantum actionis, sed etiam mentis humanae, unde velut e fonte omnis emanat actio, Tragoediam esse imitationem.³

De purificatione illa, quam *κάθαρσις* nuncupavit Aristoteles, plurimi non sine multa dissensione The
κάθαρσις
of Aristotle. iam disseruerunt.⁴ Nos autem, nisi errore quodam

¹ Cic. *De Orat.* III. xix., § 70.

² Conferatur W. Hazlitt, *Characters of Shakespear's Plays* (ed. 1890), pp. 74, 75, "He... whose powers of action have been eaten up by thought...this is the true Hamlet"; et *ib.*, pp. 76-78, "He (Hamlet) seems incapable of deliberate action, and is only hurried into extremities on the spur of the occasion, when he has no time to reflect.... At other times, when he is most bound to act, he remains puzzled, undecided and sceptical, dallies with his purposes, till the occasion is lost, and finds out some pretence to relapse into indolence and thoughtfulness again.... He is the prince of philosophical speculators...he does nothing; and this very speculation on his own infirmity only affords him another occasion for indulging it.... His ruling passion is to think, not to act."

³ Cf. E. Dowden, *Shakspeare: His Mind and Art* (ed. 9, 1889), cap. ii., p. 44, "Knowledge about *human character and human life*... forms the proper body of fact needful for dramatic art."

⁴ De hac purificatione cf. J. Milton, *Preface to Samson Agonistes* (1671); A. W. Schlegel, *Lectures on Dramatic Art and Literature* (ed. 1883), Lect. v., pp. 68, 69; H. Weil, *Ueber die Wirkung der Tragödie nach Aristoteles*, in *Verhandlungen der zehnten Versamm-*

fallimur, sic rem se habere arbitramur: si quid timore et misericordia vere est dignissimum, hoc tantum in scenam proferre debet poeta, quo melius adducti spectatores tum demum perspiciant ubi recte conveniant timor et misericordia, eidemque, casus alienos contemplati, meliores sibi vitae rationes proponant.

Man the
Material for
Universal
Tragedy.

Quantum quidem ad universae Tragoediae materiem attinet, quid tandem vita humana gravius, quid dignius, quid denique congruentius invenire possit poeta? Non enim inconsulte haec verba a Petronio mutuatus vel in aditu theatri sui inscribenda curavit Shaksperius:¹

“Totus mundus agit histrionem”;²

lung Deutscher Philologen, Schulmänner und Orientalisten in Basel, 1847 (Bas., 1848), pp. 131-140; J. Bernays, Grundzüge der verlorenen Abhandlung des Aristoteles über Wirkung der Tragödie, in Abhandlungen der Historisch-Philosophischen Gesellschaft in Breslau, vol. I. (1858), pp. 133-202; J. A. Symonds, Studies of the Greek Poets (ed. 3, 1893), vol. I., cap. xiii., p. 426; L. Campbell, Sophocles (Green's Classical Writers, 1879), cap. iv., pp. 22 sqq.; E. Egger, Essai sur l'Histoire de la Critique chez les Grecs (ed. 2, 1886), cap. iii., § iii., pp. 206, 207, § vii., pp. 267-283; P. Stapfer, Shakespeare et les Tragiques Grecs (1888), cap. iv., p. 84; R. C. Jebb in Dict. Antiq., vol. II. (ed. 3, 1891), s.v. 'tragoedia,' p. 864 B; L. Campbell, A Guide to Greek Tragedy (1891), cap. i., pp. 23 sqq.; S. H. Butcher, Aristotle's Theory of Poetry and Fine Art (1895), cap. vi., pp. 225-252; C. Dodgson, in The Academy, Aug., 1895, p. 103; Scriptor. Anon. in The Athenaeum, Aug., 1895, p. 218, etc.

¹ Vid. H. Staunton, *The Works of William Shakespeare* (1864), vol. II., p. 466; W. Aldis Wright, *Shakespeare, As You Like It* (ed. 1883), p. 119.

² Petronius (ed. P. Burman, 1743), vol. I., pp. 868, 869, “Totus fere mundus mimum videtur implere. ... Non duco contentionis funem, dum constet inter nos, quod fere totus mundus exerceat histrionem.”

neque iniuria ita Shaksperius ipse :

“All the world’s a stage,
And all the men and women merely players.”¹

De forma vel figura Tragoediae quid dicendum? I. (2)
Sunt quidem, praesertim inter Gallos, qui nullam The Form of
nisi antiquae Tragoediae formam comprobant; ad Tragedy.
quam, quasi ad unicam normam, Tragoediam Need all
omnem dirigendam esse censuerunt. Quantum Tragedy
in errorem delapsi, quippe qui formae tantum assume the
externae studiosi, omnino simul obliti sint Form of
quam longe vita mores tempora antiquitatis a Greek
nostris abhorreant, nec cognorint huic rerum Tragedy?
permutationi formam Tragoediae antiquae parum
convenire!² Nec non eidem tres illas ‘Unitates’
quae vocantur³ conceperunt; quibus male in- The French
tellectis, neque satis commode servatis, tragoe- School.
diarum suarum gloriam poetae Gallici⁴ valde
imminuerunt.⁵

“Novo modo,” ait Plautus, “novum aliquid in-

¹ Shakspeare, *As You Like It*, II. vii. 139-140. Cf. etiam *The Merchant of Venice*, I. i. 77 sq. :

“I hold the world but as the world, Gratiano;
A stage where every man must play a part.”

² Duas Racinii tragoedias, *Athaliam* et *Estherem*, ubi non modo forma Tragoediae antiquae apparet, sed etiam in tempora illa et mores antiquitatis nescio qua divinitate videmur rediisse—Deus enim ipse, ut ita dicam, primas partes agit—non possumus quin excipiamus (cf. Stapfer, *op. cit.*, cap. vi., pp. 137-143); ita autem Miltonis nostri *Samsonem Agonisten*, quam fabulam Coleridge, criticus idem et poeta, recte sic collaudavit, “it was the finest imitation of the ancient Greek drama that ever had been, or ever would be written” (S. T. Coleridge, *Lectures and Notes on Shakspeare and other English poets*, ed. 1890, Introd., p. 14).

³ De ‘Unitatibus’ illis, vid. *infra*, pp. 41 sqq.

⁴ Cornelii tragoediam cui titulus *Le Cid* libenter excipimus.

⁵ Cf. Butcher, *op. cit.*, cap. vii., pp. 278, 279.

*The Shak-
sperian or
'Romantic'
Drama.*

ventum adferre addecet.”¹ Haud secus Anglici poetae, quorum princeps Shaksperius, novam artem tragicam, cui optime nomen convenit ‘Ars Romantica,’ Graecorum quidem arti dissimillimam, sed haudquaquam inferiorem, et eandem temporibus nostris multo congruentiorem, ultro instituerunt.² A Gallicis autem iudicibus³ quid mirum si Shak-

¹ Plautus, *Pseud.* I. v. 156.

² “The Pantheon is not more different from Westminster Abbey or the church of St. Stephen at Vienna, than the structure of a tragedy of Sophocles from a drama of Shakspeare. The comparison between these wonderful productions of poetry and architecture might be carried still further. But does our admiration of the one compel us to depreciate the other? May we not admit that each is great and admirable in its kind, although the one is, and is meant to be, different from the other?” Schlegel, *op. cit.*, Lect. i., p. 23; cf. etiam Lect. xxii., pp. 340-344. Haud aliter Hazlitt, *Lectures chiefly on the Dramatic Literature of the Age of Elizabeth* (ed. 2, 1821), Lect. viii., pp. 320, 321: “Sophocles differs from Shakspeare as a Doric portico does from Westminster Abbey. The principle of the one is simplicity and harmony, of the other richness and power. The one relies on form or proportion, the other on quantity and variety and prominence of parts. The one owes its charm to a certain union and regularity of feeling, the other adds to its effect from complexity and the combination of the greatest extremes. The classical appeals to sense and habit: the Gothic or romantic strikes from novelty, strangeness and contrast. Both are founded in essential and indestructible principles of human nature. We may prefer the one to the other, as we chuse, but to set up an arbitrary and bigotted standard of excellence in consequence of this preference, and to exclude either one or the other from poetry or art, is to deny the existence of the first principles of the human mind, and to war with nature, which is the height of weakness and arrogance at once.” Conferatur etiam Coleridge, *op. cit.*, Pars III., Lect. i., p. 461.

³ Gallorum vicissim artem cum maxima reprehensione exagitarunt critici nostri et Germani; vid. Schlegel, *op. cit.*, Lect. xvii., xviii.; Scriptor. Anon. in *The Edinburgh Review*, vol. XXVI., Num. 51 (Feb. 1816), pp. 97, 98; Hazlitt, *Lectures*, Lect. viii., pp. 319, 320, 334, 335.

sperius noster minime laudatus est, quorum unus Hamletum, tragoediam Shaksperii eximiam, scilicet idcirco graviter ac severe reprehendit quod nihil in ea Sophocleum dispiciatur!¹

¹ J. L. Geoffroy, *Cours de Littérature Dramatique* (1825), vol. IV., p. 1, "*Hamlet* est une composition entièrement barbare, où l'on ne découvre aucune trace des idées et de la manière de Sophocle." Haud aliter F. M. A. de Voltaire, *Œuvres Complètes*, ed. 1791-1792, vol. LXVIII. (pp. 275-285, *De la Tragédie Anglaise*), p. 275, "Shakespeare, que les Anglais prennent pour un Sophocle, . . . avait un génie plein de force et de fécondité, de naturel et de sublime, sans la moindre étincelle de bon goût et sans la moindre connaissance des règles." "On the continent," ait Coleridge (*op. cit.*, Pars I., Lect. ii., pp. 50, 51), "the works of Shakspeare are honoured in a double way—by the admiration of the Germans, and by the contempt of the French. Among other points of objection taken by the French, perhaps, the most noticeable is, that he has not observed the sacred unities, so hallowed by the practice of their own extolled tragedians. They hold, of course, after Corneille and Racine, that Sophocles is the most perfect model for tragedy, and Aristotle its most infallible censor; and that as Hamlet, Lear, Macbeth, and other dramas by Shakspeare, are not framed upon that model, and consequently not subject to the same laws, they maintain (not having impartiality enough to question the model, or to deny the rules of the Stagirite) that Shakspeare was a sort of irregular genius—that he is now and then tasteful and touching, but generally incorrect; and, in short, that he was a mere child of nature, who did not know any better than to write as he has written." Cf. etiam Coleridge, *op. cit.*, Part. II., § i., pp. 223 sqq.

II.

MAIN DIFFERENCES BETWEEN SOPHOCLES AND SHAKSPERE, AND THE CAUSES TO WHICH THESE DIFFERENCES ARE DUE.

II. (1)
Vast Difference
between
Greek and
Shaksperian
Theatres.

Greek
Theatre,
Orchestra,
Stage-
structure,
Cothurnus,
Masks, etc.

Iam vero ad causas tantae inter antiquos et Shaksperium diversitatis transeamus. In primis ergo necesse est a nostris theatris hodie tam exiguis ad immensa illa Graecorum mentem transferamus. Quid de immenso ipso theatro¹ dicam, quo tot millia hominum² ad aures tragoediis quasi divinis delectandas sub Divo conveniebant? Quid dicam de orchestra, unde chorus divina illa carmina profundebat? Quid de ipsa scena tam longa eadem et tam angusta?³ Quid denique de

¹ De theatro Graecorum cf. A. Müller, *Lehrbuch der Griechischen Bühnenalterthümer* (1886), cap. i., § 6, pp. 46, 47; Jebb in *Dict. Antiq.*, vol. II., s.v. 'theatrum'; J. Gow, *A Companion to School Classics* (ed. 3, 1893), cap. xxxi., pp. 263-290; A. E. Haigh in *The Classical Review*, vol. IX. (1895), pp. 470-473.

² Plato, *Symposium*, cap. iii., p. 175 E. Cf. J. W. Donaldson, *The Theatre of the Greeks* (ed. 7, 1860), lib. III., cap. i., p. 242; A. Müller, *l.c.*; Gow, *op. cit.*, cap. xxxi., § 219, p. 278.

³ Cf. K. O. Müller, *op. cit.*, cap. xxii., § 5, p. 398; Donaldson, *op. cit.*, lib. III., cap. i., p. 233; J. P. Mahaffy, *History of Classical Greek Literature* (ed. 2, 1883), vol. I., cap. xiv., § 166, p. 241; Haigh, *The Attic Theatre* (1889), cap. iii., § 7, p. 139, et in *The Classical Review*, vol. IV. (1890), pp. 279, 282; Moulton, *op. cit.*, cap. iii., p. 127, n. 1.

personis,¹ de cothurnis,² de ceteris Graecorum artificiiis?³ Personae vero, quas actores antiqui sibi induebant, nonne satis superque nobis sunt indicio, quam longe a veteris Tragoediae ratione sint illae animi tempestates, quas nostri poetae nunc ex oculis histrionum nunc ex corporis gestibus solent demonstrare? Persona una unam mentis sententiam edit; unde in Aeschyli tragoediis nunquam, perraro in Sophocleis inventus est qui dira mentis exagitatae haesitatione huc illuc corripiatur. Hamletum Shaksperianum, contra, persona indutum quis vel animo concipere possit?

Haec 'dramatis instrumenta,' ut ita dicam, sunt qui arbitrantur idcirco esse addita, ne cui in
Reason for
Cothurnus,
Mask, etc.
sedilibus extremis posito nimis pusilli viderentur

¹ Vid. Donaldson, *op. cit.*, lib. III., cap. i., pp. 248 sqq.; A. Müller, *op. cit.*, cap. ii., § 19, pp. 270 sqq.; Haigh, *The Attic Theatre*, cap. v., § 4, pp. 217 sqq.; Jebb in *Dict. Antiq.*, vol. II., s.v. 'tragoedia,' pp. 861 B, 862 A.

Vocis quoddam instrumentum personis affixum esse censuerunt nonnulli, e.g., Schlegel, *op. cit.*, Lect. iv., pp. 54, 61; Donaldson, *op. cit.*, lib. III., cap. i., p. 249. Nec aliter Stapfer, *op. cit.*, cap. iii., p. 56: "Les appareils d'airain, les lames d'acier ou de bronze dont les lèvres de l'acteur étaient garnies, afin que sa voix vibrât davantage et eût plus de volume et plus d'éclat." Hac autem de re vixdum eruditi omnes uno ore consentiunt.

² Vid. Donaldson, *op. cit.*, lib. III., cap. i., pp. 244-248; A. Müller, *op. cit.*, cap. ii., § 17, pp. 238-240; Haigh, *op. cit.*, cap. v., § 4, pp. 224, 225; Jebb, in *Dict. Antiq.*, vol. II., s.v. 'tragoedia,' p. 861 B.

³ De corpore arte dilatato conferte Donaldson, *op. cit.*, lib. III., cap. i., pp. 244, 248; A. Müller, *op. cit.*, cap. ii., § 17, p. 230; Stapfer, *op. cit.*, cap. iii., pp. 56, 57, 59, 60; Haigh, *op. cit.*, cap. v., § 4, pp. 217, 225; Jebb, in *Dict. Antiq.*, vol. II., s.v. 'tragoedia,' p. 861 B; Gow, *op. cit.*, cap. xxxi., § 225, p. 285.

actores. Sed Aristoteles¹ ipse dixit homines a choro, ab actoribus heroas simulari.² Nostro igitur arbitrio, ideo accesserunt ut grandiores, immo plus quam humani, apparerent actores;³ nec fortasse ab illis dissentiendum est, quibus personas iam inde ab initio videntur actores idcirco sibi induisse, ne humano aspectu heroas dedecorarent divinos.⁴

*Their
Effect.*

Cothurnus autem et cetera,⁵ quibus actores ornati grandiores eminebant, eadem tamen maximo erant impedimento ne quid violenti in scenam induceretur. Celeri gestu et difficili actores necessarie

¹ Aristot. *Problem.* xix. 48. Cf. etiam K. O. Müller, *A History of the Literature of Ancient Greece* (ed. 1858), cap. xxii., § 5, p. 398; Egger, *op. cit.*, cap. III., § viii., p. 311; Stapfer, *op. cit.*, cap. iii., p. 62, cap. vi., p. 128; Purser, in *Dict. Antiq.*, vol. I., s.v. 'chorus,' p. 423 A.

² Loricamne—ut ita de corporibus arte dilatatis loquar (cf. *supra*, p. 9, n. 3)—ac personas in tragoediis adhibuerit chorus, necne, non satis constat. Loricam chorum gestasse omnino negat Stapfer (*op. cit.*, cap. iii., p. 62), dissentit autem L. C. Purser (in *Dict. Antiq.*, vol. I., ed. 3, 1890, s.v. 'chorus,' p. 423 A). Personas chorum sibi induisse affirmant A. Müller (*op. cit.*, cap. ii., § 19, p. 272), Haigh (*op. cit.*, cap. vi., § 3, pp. 263, 264), R. G. Moulton (*The Ancient Classical Drama*, 1890, cap. iii., p. 127), Purser (in *Dict. Antiq.*, vol. I., s.v. 'chorus,' p. 423 A, vol. II., s.v. 'persona,' p. 374 A), Gow (*op. cit.*, cap. xxxi., p. 286). Contra, dissentiunt Donaldson (*op. cit.*, lib. III., cap. i., p. 258), Stapfer (*l.c.*), et, nisi fallimur, Jebb (in *Dict. Antiq.*, vol. II., s.v. 'theatrum,' p. 814 A). In tanta sententiarum diversitate, nihil nisi hoc inter omnes constat, cothurnos utique nunquam habuisse chorum (vid. Donaldson *l.c.*, A. Müller *op. cit.*, cap. ii., § 17, p. 241, Stapfer *l.c.*, Moulton *l.c.*, Jebb *l.c.*, Gow *l.c.*).

³ Cf. Haigh, *op. cit.*, cap. v., § 4, pp. 223, 224; A. Müller, *op. cit.*, cap. ii., § 17, p. 230; Gow, *op. cit.*, cap. xxxi., § 225, p. 285.

⁴ Cf. Schlegel, *op. cit.*, Lect. iv., p. 59; A. Müller, *op. cit.*, cap. ii., § 19, pp. 270, 271.

⁵ Vid. *supra*, p. 9.

carebant; immo, simplex in agendo maiestas; motum omnino nullum nisi cum dignitate quadam et tranquillitate dabant; quo tandem effectum est ut spectatores, ad sculpturae artem translati, statuas quasi viventes intueri viderentur.¹

Nec minus ad hanc sculpturae imitationem con-
duxit haec altera causa. Perpaucos actores Graecis
poetis adhibere licuit. Nonnunquam sane, ut
Eurysacem in Aiace, in Trachiniis Iolen, in Electra
Pyladem, in Oedipode Tyranno senes puerosque
suppliciter Regem exspectantes, *κωφὰ πρόσωπα* (ut
ita Graece loquar) Sophocles admisit, sed a tribus
tantum actoribus, nisi fortasse in Oedipode Coloneo
quattuor, omnes 'dramatis personae' in tragoediis
Sophocleis sustinendae erant. Nusquam igitur,
Oedipode Coloneo fortasse excepto, plus tres
'dramatis personas' simul in scena colloquentes
inducere poterat.² Quid ergo mirum si perpauci

*Owing
thereto, and
to the fact
that the
Greek
Tragedians
were
allowed
extremely
few Actors,*

¹ Cf. Schlegel, *op. cit.*, Lect. iv., p. 62, "The forms of the masks, and the whole appearance of the tragic figures, we may easily suppose, were sufficiently beautiful and dignified. We should do well to have the ancient sculpture always present to our minds; and the most accurate conception, perhaps, that we can possibly have, is to imagine them so many statues in the grand style endowed with life and motion"; Stapfer, *op. cit.*, cap. iii., p. 57, "Au milieu des plus vives émotions l'homme restait de marbre, pour ainsi dire, et conservait la majesté d'une statue."

² Actorem unum qui cum coryphaeo colloqueretur Thespis primus induxerat; alterum Aeschylus, et tertium, testibus Aristotele (*Poet.* iv., § 13, p. 1449 A) et Suida (s.v. Σοφοκλῆς), addidit ipse Sophocles; nec non et Aeschylus in 'Trilogia' sua superstite, Sophoclem imitatus, tres actores adhibuit; vid. Jebb, *Growth and Influence of Classical Greek Poetry* (1893), cap. vi., p. 206. At enim in Aeschyli Choe-phoris, tribus actoribus iam inter se colloquentibus, Pylades etiam vocem semel emittit (vv. 900-902); sed diserte de hoc scripsit Schol. (ad *loc. cit.*) "μετεσκεύασται ὁ ἐξάγγελος εἰς Πυλάδην, ἵνα μὴ ὁ

Greek
Tragedy
rendered
'Statuesque'

actores, quales iam supra descripsimus, in scena illa antiqua, tam longa tam angusta,¹ elegantissime dispositi,² et ipsi singuli singulis statuīs simillimi, velut in anaglyptis caelatis figurae exstare videbantur. Quid plura? Sculpturae artem tragicam Sophocleam haud temere conferamus.³

Impossi-
bility of
'Action' on
the Greek
Tragic
Stage.

In Tragoedia antiqua, ut iam supra memoravimus, agi nihil fere poterat, nihil nisi statuāe amplitudini et tranquillitati conveniens. Non igitur potuit Sophocles, ut Shaksperius noster Hamletum et Laertem, sic Aegisthum et Orestem manibus con-

λέγων" ("sc. ne quarta persona loquatur" F. A. Paley, *Aeschylī Fabulae, Suppl. Choeph.*, 1883, ad loc. cit.). Quattuor sane 'dramatis personae' in Sophoclis Oedipode Coloneo interdum in scena simul apparent (vv. 1096-1210, 1249-1446, 1486-1555), sed incertum est utrum κωφὸν πρόσωπον (ut ita Graece loquar) necne sit hic novus et ascripticius actor; vid. Jebb, *Sophocles: Oed. Col.* (ed. 2, 1889), pp. 7-9.

¹ Vid. *supra*, p. 8.

² Doerpfeldii placita—qui actores in orchestra tantum egisse arbitratur—prudens quasi nondum satis probata praetereo. Qua de re vid. A. Müller, *op. cit.*, cap. ii., § 11, pp. 108 sqq.; J. E. Harrison, *Mythology and Monuments of Ancient Athens* (1890), Div. C., sect. xii., pp. 290-293, et in *The Classical Review*, vol. IV. (1890), pp. 274-277; Haigh, in *The Classical Review*, vol. IV., pp. 277-282; Jebb, in *Dict. Antiq.*, vol. II. (ed. 3, 1891), s.v. 'theatrum,' pp. 812 B, sqq.; O. Seyffert, *Dict. of Classical Antiquities* (edd. H. Nettleship et J. E. Sandys; ed. 3, 1895), s.v. 'theatre,' p. 625 B; F. B. Jevons in *A Manual of Greek Antiquities* (P. Gardner et F. B. Jevons, 1895), lib. IX., cap. ii., pp. 676-685; O. Navarre, *Dionysos: Étude sur l'Organisation Matérielle du Théâtre Athénien* (1895), pp. 87-109, 306-312; Haigh, in *The Classical Review*, vol. IX. (1895), pp. 470-473.

³ Cf. Schlegel, *op. cit.*, Lect. i. p. 22, iii. p. 48, iv. p. 63, xxii. p. 343; Coleridge, *op. cit.*, Part. I., Lect. ix., p. 121; Hazlitt, *Lectures*, Lect. viii., p. 319; Stapfer, *op. cit.*, cap. iii., p. 57; Donaldson, *op. cit.*, lib. III., cap. i., p. 269; Haigh, in *The Classical Review*, vol. IV., p. 279.

sertis inducere pugnantes. Contra, si quid actionis hodie in scena fit, in antiqua Tragoedia plerumque post scenam factum a nuntiis narrabatur. Deianira¹ enim, ut exempla nonnulla proferamus, Eurydice,² Iocasta,³ scena iam relictā, mortem sibi consciverunt; nec coram spectatoribus occisa est Clytaemnestra;⁴ Oedipus quoque in aulam regressus tum demum oculos sibi transfodit.⁵ Mementote, quaeso, Horatianum illud:

“Non tamen intus
Digna geri promes in scenam, multaque tolles
Ex oculis, quae mox narret facundia praesens.
Ne pueros coram populo Medea trucidet.”⁶

At enim Ajax in scena ‘coram populo’ sua ipse manu transfixus emoritur. In dumetis tamen ita concidit, ut delapsus videre vix possint spectatores.⁷ Sed magnopere fallamur, si spectaculum ipsum horribile Graecos offendisse credamus. Plerumque enim, provoluto in scenam eccyclemate⁸ *The Eccyclema.* (ut Graecorum verbo utar), atrocissima quaeque non inviti intuebantur spectatores; sic enim Aiace ostendit Sophocles inter pecudes iugulatas sedentem, Eurydicen mortuam, Orestem denique ad matris occisae caput adstantem. Sanguine porro perfusus oculos in scenam redit Oedipus, et coram

¹ Soph. *Trach.* 886, 930.

² Soph. *Ant.* 1301.

³ Soph. *Oed. Tyr.* 1263.

⁴ Soph. *El.* 1415, 1502.

⁵ Soph. *Oed. Tyr.* 1185, 1270.

⁶ Hor. *Ars Poetica*, 182 sqq.

⁷ Soph. *Ai.* 891, 892:

Tecm. ἰὼ μοί μοι.

Chor. τίνος βοή πάραυτος ἐξέβη νάπους;

⁸ De eccyclemate cf. Donaldson, *op. cit.*, lib. III., cap. i., pp. 238, 239; Haigh, *The Attic Theatre*, cap. iv., § 6, pp. 185 sqq.; Jebb, in *Dict. Antiq.*, vol. II., s.v. ‘theatrum,’ p. 816 B; Gow, *op. cit.*, cap. xxxi., § 222 (a), p. 282.

spectatoribus Hercules et Philoctetes angore morbi corripuntur.

*Use of
Narrative
(a Relic of
Epic Poetry)
in Greek
Tragedy.*

Nuntiorum autem orationes considerantibus, per quas id quod alibi peractum est plerumque narratur, patebit hasce epicae poesis reliquias in Tragoediam introductas¹ arte non minus subtili quam perfecta tractasse ubique Sophoclem. Nusquam enim haeret (ut ita dicam) fabula, dum quod alibi sit actum nuntius enarrat; immo, fluminis immensi aliunde irruentis instar, spectantium studia vel acrius exagitata ita corripit ut, fluctu tandem sedato, spe obscura et expectatione caeca suspensi teneantur.²

*Narrative
in Sophocles.*

*Shakspeare's
Theatre.*

Nunc autem Shaksperianum quale fuerit theatrum exquiramus. Cum Graeco quidem theatro comparatum, quam vile quam exiguum hoc videtur! Immensum illud attoniti requirimus. Quo tandem refugit chorus,³ quo orchestra? Quanta rerum mutatio!⁴ Nusquam apud Shaksperium cothurnus;

¹ Vid. Donaldson, *op. cit.*, Part. III., pp. 370, 371; Moulton, *op. cit.*, cap. iii., p. 145.

² Cf. Campbell, *Guide to Greek Tragedy*, cap. xii., p. 222, et *Sophocles (Green's Classical Writers)*, cap. viii., p. 79.

³ De 'choro' (qui vocatur) Shaksperiano vid. *infra*, p. 37.

⁴ Conferatur Coleridge, *op. cit.*, Pars III., Lect. i., p. 463, "Contrast the stage of the ancients with that of the time of Shakspeare, and we shall be struck with his genius; with them, it had the trappings of royal and religious ceremony; with him, it was a naked room, a blanket for a curtain; but with his vivid appeals the imagination figured it out

'A field for monarchs.'"

Cf. etiam Scriptorum Anonymum (R. Horton-Smith), *The Dramatists of the Elizabethan Era*, in *The London University Magazine*, vol. I. (1856), p. 372; Dowden, *Shakspeare (Primer)*, ed. 1893, cap. i., pp. 9, 10.

personas sane interdum actores Shaksperiani sicut antiqui sibi induebant,¹ non tamen, ut antiqui, vultum humanum heroas dehonestare rati, sed idcirco tantum quo melius partes sibi assignatas agerent. Enimvero Tragoedia antiquissima Graecorum divinior, et severior fuit, plus quam humana; humana omnino Tragoedia Shaksperii. Quo igitur haec omnis spectat prolusio? Quanto facilius hodie, cothurnis ceterisque Graecorum artificiiis² depositis, nunc demum in ipsa scena actioni vel violentissimae actores indulgere possunt! Glosterii oculos in scena transfossos quis possit oblivisci?³ Quis Osualdi fustibus palam vapulantis immemor?⁴ Quid denique tot feminas, tot viros, Caesarem, Hamletum, Coriolanum, Desdemonam, omnes 'coram populo' trucidatos commemorem? Quid Romeonem, Iulietam, Brutum, Othellonem, Antonium, Cleopatram, qui in omnium conspectu mortem sibi ipsi consciscunt? Ecquis est qui neget hoc modo veritatem melius simulari? Horatianum illud recordetur:

"Aut agitur res in scenis aut acta refertur.
 Segnius irritant animos demissa per aurem,
 Quam quae sunt oculis subiecta fidelibus, et quae
 Ipse sibi tradit spectator."⁵

Accedit illa autem causa cur ab arte tragica Sophoclea tam longe discreparit Shaksperiana. Perpaucos actores, ut supra diximus,⁶ adhibere Graecis poetis licuit; quibus quasi statuis dispositis ad sculpturae artem mentes spectantium

¹ Schlegel, *op. cit.*, Lect. xxvii., p. 450.

² Vid. *supra*, p. 9.

³ Shakspeare, *King Lear*, III. vii.

⁴ Shakspeare, *King Lear*, II. ii. 45.

⁵ Hor. *Ars. Poet.* 179, sqq.

⁶ *Supra*, p. 11.

'Action'
 possible on
 the Shak-
 sperian
 Stage.

The
 Number of
 Actors

*employed by
Shakspeare.*

revocabant. Shaksperius, contra, actores quam plurimos adhibitos, nec iam cothurnis ceterisque apparatibus impeditos, ratione sane diversa sed non minus eleganter, arte quadam nova ita in

*Shaksperian
Tragedy
'Pictur-
esque.'*

scena disponebat ut tabulam pictam potius intueri spectatores viderentur. Unde critici sculpturae Sophocleam artem tragicam,¹ picturae Shaksperianam iure optimo contulerunt.²

*Far more
'Dramatis
Personae' in
a Shak-
sperian than
in a
Sophoclean
Drama.*

Tantae denique inter artes tam diversas discrepantiae non minima pars erat actorum ipse numerus, de quo mentionem nonnullam iam fecimus. Sophocles enim, utpote qui tres tantum actores haberet, qui omnes 'dramatis personas' sustinerent,³ perpauca in fabulis suis inducere poterat. Nusquam igitur apud Sophoclem plus octo (choro scilicet excepto) invenimus.⁴ Contra Shaksperius nullo huiusmodi impedimento prohibitus, nonnunquam ut in Iulio Caesare, in Antonio et Cleopatra, plus triginta in una eademque fabula induxit. Quid multa? Quid diutius in hac disputationis parte commoremur? Nonne iam plane apparet quam longe huius ars tragica ab illius ratione abhorreret?

II. (2)
*Origin of
Greek
Drama and
of English
Drama.*

Hactenus de theatro et actoribus. Iam vero, unde Tragoedia ipsa et inter Graecos et inter Britannos

¹ Vid. *supra*, p. 12, n. 3.

² Schlegel, *op. cit.*, Lect. i. p. 22, iv. p. 63, xxii. p. 343; Coleridge, *op. cit.*, Pars I., Lect. ix., p. 121; Haigh, in *The Classical Review*, vol. IV., p. 279.

³ Vid. *supra*, p. 11.

⁴ In Aiace comparent sane undecim (vid. W. Dindorf, *Poet. Scen. Graec.*, ed. 7, 1881, p. 80), quorum tamen tres, Eurysaces, paedagogus, tubicen, idcirco excipiendi sunt, quia ab initio usque ad finem ne unum quidem verbum effundunt.

sit exorta quaerendum est, quippe quod maxime ad quaestionem nostram intersit.

Si quis Graecae Tragoediae initium ac fundamentum studet penitus exquirere, coniunctionem intimam totius Graecorum vitae cum Dis meminerit. Sub Iove puro et candido, in terra quam Natura ipsa ultro consecrasset videbatur, positi, nihil nisi bonum Dis attribuebant; et in Deorum gratiam vicissim ipsi omnia faciebant. Certamina sive gymnica sive musica, ludi, recitationes Homericæ, nihil denique nisi Deorum auspiciis unquam susceptum est. Quod de se dixit Horatius, id Graeciae nascenti non minus convenit:—

“Non sine Dis animosus infans.”¹

Tales erant Graeci antiquissimi.² Nec non et ars scenica e caeremoniis divinis est exorta. Quid enim dicam de antiquis Dionysi ritibus? Quid de satyrorum choro circum aram Dionysi saltantium? Haec autem omnia quis est qui non accurate cognorit?

Deorum sane in honorem fabulae Graecae semper sunt compositae³; dubitatione tamen ambigua vexati, varia mutabilique fortunae ratione perquam exagitati, si quid de benignitate Deorum a maioribus sibi traditum erat, hoc omne paulatim increduli repudiabant Graeci; nihil enim nisi incertum nihil

*Origin of
Greek
Drama
Religious.*

*Early Greek
Religion
joyous.*

*The rites of
Dionysus,
whence arose
Greek
Drama.*

*Gloom settling
awhile
over Greek
Religion.*

¹ Hor. *Carm.* III. iv. 20.

² Cf. Stapfer, *op. cit.*, cap. ix., p. 192, qui recentiores cum antiquis ita optime comparat “Les pratiques et la dévotion du plus fervent catholique séculier de nos jours ne sont rien en comparaison de l’étroite alliance de toute la vie des Grecs avec la Divinité.”

³ “As long as the Greek drama was worth anything at all, it was an act of worship.” J. E. Harrison, *Mythology and Monuments of Ancient Athens*, Div. C., sect. xii., p. 290.

nisi iniustum undique se circumspicere, seque ipsos in exitium fato quodam praecipitari, cui nemo ne ipse quidem Iuppiter¹ resistere posset; Dis praeterea neque iustis neque bonis neque sapientibus neque honestis mortales adeo esse ludibrio, ut si quis fortuna frueretur secunda, in illum invidi statim Dei irrumperent. Ὅρας—ait Artabanus apud Herodotum²—τὰ ὑπερέχοντα ζῶα ὡς κεραυνοὶ ὁ θεός, οὐδὲ ἐὰ φαντάζεσθαι, τὰ δὲ σμικρὰ οὐδὲν μιν κνίξει; ὅρας δὲ ὡς ἐς οἰκήματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα ἀποσκήπτει τὰ βέλεα; φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολούειν. . . . οὐ γὰρ ἐὰ φρονέειν μέγα ὁ θεὸς ἄλλον ἢ ἑωυτόν. In tanta rerum caligine, tantis ubique offusis tenebris, nonne vocem totius Graeciae videmur audire cum Theognide clamantis:

Πάντων μὲν μὴ φῦναι ἐπιχθονίοισιν ἄριστον
μηδ' ἐσιδεῖν αὐγὰς ὀξέος ἡελίου,
φύντα δ' ὅπως ὤκιστα πύλας Ἀίδαο περῆσαι
καὶ κεῖσθαι πολλὴν γῆν ἐπαμνησάμενον.³

Aeschylus vero lucem e tenebris princeps dispexit; invidos esse Deos vehementer negat, immo, velut ipse Deorum internuntius, edocuit non nisi scelestos suppliciis cruciari:⁴

δράσαντι γάρ τοι καὶ παθεῖν ὀφείλεται.⁵

*Greek
Drama
brought to
perfection
by the Stir-
ring History
of the Time,
e.g.*

Tragoedia antiqua Graecorum licet e Dionysii ritibus exorta sit, non tamen sine aliis causis

¹ Cf. Simonid. viii. 20 (Bergk), Ἀνάγκη δ' οὐδὲ θεοὶ μάχονται.

² Herodot. VII. x., §§ 13, 14.

³ Theognis, vv. 425-428.

⁴ Aesch. Ag. 750-762.

⁵ Aesch. Fragm. 456 apud A. Nauck, *Trag. Graec. Fragm.*, ed. 2, 1889 (= 267 apud Dindorf, *Poet. Scen. Graec.*, ed. 7, 1881).

adiuvantibus in tam sublime fastigium venisset. Recordamini, quaeso, temporum illorum rationes. Tyrannis tandem exactis, plebs erat ipsa victrix; *Expulsion of the Tyrants, Rise of the Demos,* penes ipsos cives iam summa rerum; rempublicam plebs ipsa procurabat. Praeterea singulae Graeciae civitates nullo inter se vinculo sunt coniunctae, unde necesse erat ut civitatis suae salutem civium unusquisque studio quam maximo serviret, ne quid detrimenti extrinsecus caperet. Non sine causa apud Thucydidem¹ de Atheniensibus ita Corinthii: τοῖς μὲν σώμασιν ἀλλοτριωτάτοις ὑπὲρ τῆς πόλεως χρῶνται, τῇ γνώμῃ δὲ οἰκαιοτάτῃ ἐς τὸ πράσσειν τι ὑπὲρ αὐτῆς. Civitati denique, non sibi quisque, semper consulebant.² Studiis vero omnium adeo excitatis tum maxime tumultu immenso irruerunt *and, especially, the Persian Wars.* barbari. Quid dicam de Marathone, quid de Salamine, quid denique de Plataeis? Graecorum, totius etiam Europae, servata est libertas. Una tolluntur de vitae acerbitatibus querimoniae. Esset ut quam rationem de ipsa vita reddere oporteret, quales et qui essent ipsi, unde et quo progredierentur, quid denique vellent Dei, adhuc non satis intellegerent; at vitae ipsius dignitatem tum primum cognorant. Vitae igitur veritatem in scena expositam intueri valde avebant, cum maxime in medium processit Aeschylus.³

¹ Thucyd. I. lxx., § 6.

² C. Thirlwall in *The Philological Museum*, vol. II. (1833), p. 533.

"According to... the spirit of the Greek institutions... the individual lived only in and for the state." Vid. etiam Scriptor. Anon. in *The Edinburgh Review*, vol. XXVI., Num. 51, pp. 73, 74.

³ Cf. Campbell, *Sophocles (Green's Classical Writers)*, cap. iii., pp. 19, 20.

Aeschylus.

Aeschylus vero, ut supra diximus, princeps in Agamemnone negavit invidos esse Deos, sed in fabula cui titulus 'Prometheus Vincit' Iuppiter ipse Titana supplicio excruciat quod mortalium miseriis subvenisset; et passim apud Aeschylum irrudentibus fati procellis ludibrio adhuc videntur esse mortales. Paulatim tamen ad puriorem rei divinae cognitionem Graeci procedebant; quorum velut interpretes, et idem quasi Deorum alumni,¹ fabulas non minus divinas quam Aeschylus, sed nescio qua subtilitate ita divinas ut simul humaniores viderentur, composuit Sophocles.² Fatum sane et domestica ἀρά³ (fas sit mihi Graece de hac re loqui) adhuc apud Sophoclem apparent,⁴

*Sophocles,
no less
Religious
but more
Human
than
Aeschylus.*

¹ Vid. Schlegel, *op. cit.*, Lect. vii., pp. 96-98.

² Sophocles olim dixit se homines depinxisse quales esse deberent, Euripidem autem quales re vera essent (vid. Aristot. *Poet.* xxv., § 6, p. 1460 B). Grandiores sane et meliores depinxit Sophocles, sed ita tamen ut homines nobis ὁμοιοπαθεῖς, ut ita cum Paulo et Barnaba (*Act. Apost.* xiv. 15) dicam, nihilominus appareant.

³ Cf., e.g., Soph. *El.* III sqq., *Oed. Col.* 1299, 1352-1396.

⁴ Nonnulli (e.g. Stapfer, *op. cit.*, cap. viii., p. 176) arbitrantur etiam apud Sophoclem Deos inveniri qui mortales invidia tantum stimulati castigant. Ab illis nos quidem dissentimus; Minerva enim, ut exemplum afferamus, Aiacem insania percellit, 'non quia vexari quemquamst iucunda voluptas,' sed potius ut arrogantiam illius ulciscatur (vid. Soph. *Ai.* 758-777). Nonne etiam nobis in mentem occurrit Hebraei vatis antiqui lamentatio: "He (God) hath bent his bow, and set me as a mark for the arrow. He hath caused the arrows of His quiver to enter into my reins. I was a derision to all my people; and their song all the day. . . . Thou hast removed my soul far off from peace: I forgot prosperity. And I said, My strength and my hope is perished from the Lord; Remembering mine affliction and my misery, the wormwood and the gall. My soul hath them still in remembrance, and is humbled in me." Jerem. *Lamentat.* iii. 12 sqq.

ita tamen ut tragoediae quasi "compagem"¹ tantum constituent; non enim iam inter Deos ut antea sumus, sed inter homines quasi de coelo videmur descendisse. Inter Athenienses sumus, Pericli ipsi aequales. Nunc cum maxime homines se ipsos perspicere totosque tentare, mentis denique (ut ita translate dicam) "officinam"² investigare coeperunt; magnam vim conscientiae velut in conspectu orientem videmus; nec iam homines invitos, inopes, impeditos in caecum exitium se praecipitari conqueruntur; immo, auctore Sophocle, didicerunt omnes non nisi per vitia fortuna adversa frui homines, secunda non nisi per virtutem.³ Iustitiam vero summam Dis Sophocles ubique arrogavit. Invitus peccaverit aliquis;

*The
Awakening
of
Conscience,*

*and the
Recognition
of Divine
Justice;*

ἄκων δ' ἁμαρτῶν οὐτις ἀνθρώπων κακός.⁴

At peccavit, neque ulla ratione potest quin pro peccato poenas exsolvat. Oraculis incaute neg-

¹ Cf. Campbell, *Sophocles (Green's Classical Writers)*, cap. iv., p. 29.

² S. Lichtenstein, *Shakespeare und Sophocles* (1850), p. 25, "Man griff zur Zeit des Perikles, die schon wieder anders gestaltet als die der Marathonkämpfer aussah, sich selbst mehr und mehr ins Herz und in die *Werkstätte* seines eigenen Geistes, dessen Vorgänge belauschend und selbige als ein menschheitlich-natürliches Dämonerzeugnis erkennend."

³ Cf. Soph. *Ai.* 1085 sq. :

καὶ μὴ δοκῶμεν δρῶντες ἂν ἡδῶμεθα
οὐκ ἀντιτίσειν αὐθις ἂν λυπώμεθα.

Quibus versibus adducti, vix possumus quin hos etiam nostri Shakspieri (*King Lear*, V. iii. 170, 171) conferamus :

"The gods are just, and of our pleasant vices
Make instruments to scourge us."

⁴ Soph. *Fragm.* 604 (= 582).

lectis, patre Oedipus occiso matrem invitus duxit.
Invitus sane peccavit, nec iniuria poterat dicere :

πῶς ἐγὼ κακὸς φύσιν,
ὅστις παθὼν μὲν ἀντέδρων, ὥστ' εἰ φρονῶν
ἔπρασσον, οὐδ' ἂν ᾧδ' ἐγιγνόμεν κακός;
νῦν δ' οὐδὲν εἰδὼς ἰκόμην ἔν' ἰκόμην,¹

et idem

τά γ' ἔργα μου
πεπονθότ' ἐστὶ μάλλον ἢ δεδρακότα,²

peccavit tamen. Legum divinarum laesit maiestatem. Supplicium ergo haudquaquam effugere potest,

τὸν δρῶντα γάρ τι καὶ παθεῖν ὀφείλεται.³

Sed nihilominus eidem Oedipodi, supplicii iam satis excruciato, sublimem et quasi divinum vitae exitum Dei, iustitia penitus servata, tandem attulerunt.

*with but
rare return
to the old
gloomy De-
spondency.*

Perraro certe Sophocles, "totam vitam attentis oculis" (ut aiunt) "contemplatus,"⁴ de vitae iniquitate ut semel in Oedipode Coloneo ita moeste conqueritur :

μὴ φῦναι τὸν ἅπαντα νικᾷ λόγον· τὸ δ', ἐπεὶ φανῇ,
βῆναι κείσ' ὁπόθεν περ ἦκει πολὺν δεύτερον ὥς τάχιστα.⁵

*The 'After-
Life,' as
understood
by Sophocles.*

"Apud Sophoclem," inquit Germanus quidam,⁶
"nulla immortalitatis aut beatæ bonorum homi-

¹ Soph. *Oed. Col.* 270-273.

² Soph. *Oed. Col.* 266, 267.

³ Soph. *Fragm.* 209. Cf. Aesch. *Fragm.* 456 (=267), *supra* p. 18.

⁴ Ita de Sophocle scripsit Matthew Arnold, *To a Friend*, 12 :

"Who saw life steadily and saw it whole."

⁵ Soph. *Oed. Col.* 1225-1229.

⁶ C. F. Wassmuth, *In Sophoclis de natura hominum doctrina multa inesse quibus adducamur ad doctrinam Christianam* (Creuz. 1868), p. 15.

num mortuorum vitae spes effulget." Quaestionem tam difficilem sine ulla disceptatione praeterire non ausim. Apud Sophoclem igitur, nostro quidem arbitrio, manes mortuorum adhuc quodammodo sentire certe concedendum est. Aperte in Electra de Amphiarao iamdudum mortuo chorus:

νῦν ὑπὸ γαίης
πάμψυχος ἀνάσσει.¹

Haud secus Ajax ubi iam solem, Salamina, Athenas, fluvios denique et campos Troianos valere iusserat, iamiamque mortem sibi consciturus haec ultima verba effudit :

τὰ δ' ἄλλ' ἐν Ἀιδου τοῖς κάτω μυθήσομαι.²

Porro autem apud Sophoclem, cum viventibus mortuorum manes vinculo quodam esse coniuncti videntur. Cui non statim in mentem occurrit Electra, quae somnium illud Clytaemnestrae simul expositum Agamemnoni trucidato ascribit :

οἶμαι μὲν οἶν, οἶμαί τι κακείνῳ μέλον
πέμψαι τὰδ' αὐτῇ δυσπρόσοπτ' ὀνείρατα.³

Nec dissentit chorus :

ὑπεστί μοι θράσος,
ἀδυνόων κλύουσιν
ἀρτίως ὀνειράτων·
οὐ γάρ ποτ' ἀμναστῇ γ' ὁ φύσας Ἑλλάνων ἀναξ.⁴

Continuo Chrysothemem Electra ita exhortatur :

αἰτοῦ δὲ προσπίτνουσα γῆθεν εὐμενῇ
ἡμῖν ἄρωγδὸν αὐτὸν εἰς ἐχθροὺς μολεῖν.⁵

¹ Soph. *El.* 839, 840.

² Soph. *Ai.* 865.

³ Soph. *El.* 459, 460.

⁴ Soph. *El.* 479-482.

⁵ Soph. *El.* 453, 454.

Conferamus etiam haec verba morientis Herculis¹, quibus a filio adstante impetravit ne fletu ac lamentatione exsequias suas cohonestaret :

ἀλλ' ἀστένακτος καδάκρυτος, εἴπερ εἶ
τοῦδ' ἀνδρός, ἔρξον· εἰ δὲ μή, μενῶ σ' ἐγὼ
καὶ νέρθην ὦν ἀραῖος εἰσαεὶ βαρὺς.²

Nonne Oedipus cum patre et matre adhuc sentientibus mortuum se rursus esse congressurum manifesto credidit?

ἐγὼ γὰρ οὐκ οἶδ' ὄμμασιν ποίοις βλέπων
πατέρα ποτ' ἂν προσεῖδον εἰς Ἄιδον μολών,
οὐδ' αὖ τάλαιναν μητέρ', οἷν ἐμοὶ δυοῖν
ἔργ' ἐστὶ κρείσσον' ἀγχόνῃς εἰργασμένα.³

Antigonen denique nonne vehementer mortuorum manes iamdudum desiderare videntur? Cuius verba iam moriturae suavissima iuvat in mentem revocare :

κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου·
ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
φίλη μὲν ἦξιεν πατρί, προσφιλὴς δὲ σοί,
μήτερ, φίλη δὲ σοί, κασίγνητον κára.⁴

¹ De illa Herculis, Iove ipsius prognati, 'apotheose' (quae vocatur) nullam in Trachiniis mentionem fecit Sophocles. Cf. Jebb, *Sophocles, Trach.* (1892), p. xxxv., "The most significant point is the absence of any allusion to the hero's apotheosis. He is the son of Zeus; but the 'rest from labour' which Zeus promised him is, in this play, death and death alone. . . . The very soul of the old Dorian tradition—the idea of immortality crowning mortal toil—is wanting"; et Campbell, *Sophocles (Green's Classical Writers)*, cap. vi., p. 52, "The Trachiniae contains no hint of the glory that was to follow in the apotheosis of Heracles. The subject is treated entirely from the human side (with what humanity!), and the end is dark."

² Soph. *Trach.* 1200-1202.

³ Soph. *Oed. Tyr.* 1371-1374.

⁴ Soph. *Ant.* 896-899.

"Non omnis moriar," dixit olim Horatius.¹ Hoc etiam, verborum vi nonnihil immutata, de mortuis apud Sophoclem affirmare audeamus. Nemo omnis moritur. Mortuorum manes, Sophoclis saltem arbitrio, adhuc sentire videbantur. Sed nusquam apud Sophoclem, ne in Oedipode Coloneo quidem,² "immortalitatis aut beatae bonorum hominum mortuorum vitae spes effulget." Semel certe, initiatorum sortem cum profanis comparans, ita scripsit Sophocles:

ὥς τρισόλβιοι
κεῖνοι βροτῶν, οἳ ταῦτα δερχθέντες τέλη
μόλωσ' ἐς "Αἰδου· τοῖσδε γὰρ μόνοις ἐκεῖ
ῥῆν ἔστι, τοῖς δ' ἄλλοισι πάντ' ἐκεῖ κακά.³

sed haudquaquam haec immortalitas, haudquaquam haec vita sempiterna et quasi divina, qualem nos hodie exspectamus. Contra, ne initiatis quidem

¹ Hor. *Carm.* III. xxx. 6.

² Iure optimo K. F. Nägelsbach, *Die Nachhomerische Theologie des Griechischen Volksglaubens bis auf Alexander* (1857), Pars vii., p. 412 (apud Wassmuth, *op. cit.*, p. 15, n. c), "Wo sollte man eher eine Hoffnung künftiger Seligkeit erwarten, als im Oedipus Coloneus? Entsühnt und nach furchtbaren Leiden hochbegnadigt geht Oedipus auf wunderbare Weise in den Hades hinab, um dort für Athen ein segenspendender Heros zu werden; aber im ganzen Stücke findet sich keine Andeutung, dass er für sich oder andere für ihn eine Seligkeit hoffen. Selbst der Chor, der v. 1541 (1556) ff. die Mächte der Unterwelt für ihn anruft, erbittet ihm nur einen leichten, schmerzlosen Tod, die *εὐθανασία*, und Schonung von Seiten der Erinyen und des Cerberus. Denn auch jenes *θανόντων οὐδὲν ἄλγος ἄπτεται*, das v. 952 (955) Kreon sagt, spricht nur die Ansicht aus, dass der Tod aller Trübsal ein Ende macht, ohne dem Todten irgend ein positives Glück zu verheissen."

³ Soph. *Fragm.* 753 (=719). Cf. Schol. ad Aristoph. *Ran.* 347, *Λειμῶν γὰρ ἀνάκειται τοῖς μύσταις. δηλοῖ δὲ καὶ Σοφοκλῆς.*

mortuis vitae beatae spes; hoc tantum assequuntur ut “apud inferos vitam, ut ita dicam, vitalem degant;”¹ cum fine vitae, curarum finis, cum mortis adventu, adventus tranquillitatis aeternae, quam somno cuidam perpetuo haud inepte Sophocles comparavit :

ὦ Γᾶς παῖ καὶ Ταρτάρου,
σέ τοι κικλήσκω τὸν αἰένυπνον.²

*The Advent
of Christ-
ianity.*

Quanta autem inter nos et antiquos discrepantia ! Christus enim, Dei ipsius ‘Filius Unigenitus,’ cruci pro nobis suffixus, quanti sit aestimandus uniuscuiusque nostrum animus, satis in aeternum demonstravit.³ Invenimus nos omnes, unumquemque et universos, Dei esse filios,⁴ qui per vitium delapsi tantis aerumnis exagitamur; nec nisi per virtutem eximiam in Dei immortalitatem redituros.⁵ Nos ergo ad infinitum quiddam contendimus, ad finitum Graeci. Olim erant qui dicerent Ἐρᾶν ἀδυνάτων νόσος τῆς ψυχῆς. Nunc autem hoc quam maxime

*The Present
Life re-
garded as a
Preparation
for Heaven.*

animo prodesse plane cognovimus. Animo non corpori consulimus, sempiternae studemus vitae,

¹ Wassmuth, *op. cit.*, p. 15, n. c.

² Soph. *Oed. Col.* 1574, 1578. Cf. Mosch. *Epitaph. Bion.* iii. 109-111; Catull. *Carm.* v. 5 sq.

³ Stapfer, *op. cit.*, Introd., p. 9, satis commode, “L’élément nouveau introduit dans l’art par le christianisme fut l’idée, complètement étrangère aux anciens, du prix infini de la personne humaine: infini, car il est égal à l’éternité; infini, car il est peut-être supérieur aux majestés les plus vénérables de la terre, l’État, la famille, la patrie; infini, car il n’a pas été jugé inférieur au sang du Fils unique de Dieu.”

⁴ Cf. S. Paul. *Epist. ad Galat.* iv. 4-7; S. Iohan. *I. Epist.* iii. 1 sqq.

⁵ Cf. S. Paul. *Epist. ad Rom.*, viii. 14-18.

non terrestri.¹ Vita denique humana nobis pro-
fecto est “*παιδαγωγὸς εἰς Χριστόν.*”²

Nec causae desunt aliae, quae consuetudines
nostras moresque ab antiquioribus secernant. In
primis enim, saeculis sensim praetereuntibus, pac-
tionem nescio quam sanctissimam—inter Britannos *Rise of*
‘chivalry’ nuncupatam—ea ratione inter se con- *Chivalry,*
fecerunt homines, ne quis humanum ius aspernatus
violentiae iniquae impune indulgeret.³ Deinde
cum nova hac virtute intime conexa purior exorta *Love,*
est amoris vis, unde muliebre integritatem velut
humanae virtutis fastigium, immo, sub imagine
Virginis Mariae quasi consecratam, mystica quadam
relligione homines venerabantur. Id denique tem- *and*
poris effectum est, ut suas quisque iniurias, id quod *Personal*
legibus divinis contrarium erat,⁴ iniuriis tamen *Honour.*
confestim ulcisceretur.⁵

¹ Cf. S. Paul. *I. Epist. ad Cor.*, ix. 24-27, Οὐκ οἴδατε ὅτι οἱ ἐν
σταδίῳ τρέχοντες πάντες μὲν τρέχουσιν, εἰς δὲ λαμβάνει τὸ βραβεῖον;
οὕτως τρέχετε ἵνα καταλάβητε. πᾶς δὲ ὁ ἀγωνιζόμενος πάντα ἐγκρα-
τεύεται, ἐκεῖνοι μὲν οὖν ἵνα φθαρτὸν στέφανον λάβωσιν, ἡμεῖς δὲ
ἀφθαρτον. ἐγὼ τοίνυν οὕτως τρέχω, ὥς οὐκ ἀδήλως, οὕτως πυκτεύω ὥς
οὐκ ἀέρα δέρων. ἀλλὰ ὑπωπιάζω μου τὸ σῶμα καὶ δουλαγωγῶ, μή πως
ἄλλοις κηρύξας αὐτὸς ἀδόκιμος γένωμαι.

² S. Paul. *Epist. ad Galat.*, iii. 24.

³ Cf. R. Hurd, *Letters on Chivalry and Romance* (1762), ii., p. 5, “I
look upon *Chivalry* as on some mighty River, which the fablings of
the poets have made immortal. It may have sprung up amidst rude
rocks, and blind deserts. But the noise and rapidity of its course,
the extent of country it adorns, and the towns and palaces it en-
nobles, may lead a traveller out of his way and invite him to take a
view of those dark caverns,

‘unde superne

Plurimus Eridani per silvam volvitur amnis.’”

⁴ Vid. S. Matth. *Ev.* v. 38 sqq.; S. Luc. *Ev.* vi. 27 sqq.;
cf. etiam S. Paul. *Epist. ad Rom.*, xii. 14, 17, 19-21, et *Epist. ad*
Coloss., iii. 12, 13; S. Pet. *I. Epist.*, ii. 19, 20 et iii. 8, 9.

⁵ Cf. Schlegel, *op. cit.*, Lect. i., p. 25; Scriptor. Anon. in *The*
Edinburgh Review, vol. XXVI., Num. 51, pp. 74, 75.

*Love in
Shakspeare,
as con-
trasted with
Love in
Sophocles.*

Nihil fere nisi hanc ultionis voluptatem in fabulis suis tractaverunt Hispani;¹ contra Shaksperius noster, hac plerumque praeterita, amorem potius suavitate dulcissima in aeternum celebravit.² Tali, quaeso, amori quid apud Sophoclem loci? At Haemon et Antigone amore mutuo ardent. Conceditur. Sed a Romeone et Iulieta quam longe discrepant! Hi necessariis suis neglectis, civitatisque ipsius immemores, amorem quasi iure freti divino solum venerantur. Illi autem iura fratris, iura civitatis, amori longe anteponunt.

*Origin of
English
Drama*

Religious;

Nunc autem ut ad Anglicae Tragoediae originem transeamus, ecquis ideo gravatur, quod ab antiqua abhorreat? Nostram meminerit haudquaquam ex illa antiqua emanasse; immo codicibus Graecis nondum e latebris in lucem prolatis, nostra iam exorta erat.³ E ritibus sane divinis, sicut Grae-

¹ Cf. Stapfer, *op. cit.*, Introd. p. 10, et cap. v., p. 101.

² “*Roméo et Juliette* suffit ... pour que Shakespeare garde à jamais le premier rang entre tous les poètes qui ont dramatisé les joies et les peines de l’amour.” Stapfer, *op. cit.*, cap. v., p. 101.

³ Cf. Schlegel, *op. cit.*, Lect. ii., p. 34, “When the new European stage sprang up in the fifteenth century, with its allegorical and religious pieces called Moralities and Mysteries, its rise was uninfluenced by the ancient dramatists, who did not come into circulation till some time afterwards. In those rude beginnings lay the germ of the romantic drama as a peculiar invention;” et *ib.*, Lect. xxii., pp. 338, 339, “Both the English and Spaniards possess a very rich dramatic literature.... The history of their theatres has no connection with that of the Italians and French, for they developed themselves wholly out of the abundance of their own intrinsic energy, without any foreign influence: the attempts to bring them back to an imitation of the ancients, or even of the French, have either been attended with no success, or not been made till a late period in the decay of the drama” (cf. Schlegel, *op. cit.*, Lect. xxii.,

corum Tragoedia, sic nostra etiam profecta, Christi ipsius vitam et mortem olim imitabatur,¹ sed, but Religious Element practically eliminated by Shakspeare's time. tempore Shaksperii, non iam ut antea cum ritibus divinis consociata, non iam (ut semper inter Graecos) Dei in honorem componi solebat.² Rudis vero et inculta diu fuerat Tragoedia, cui princeps Marlovius³ modum quendam et ordinem adhibuit. Si quis autem penitus vult exquirere Perfection of Shaksperian Drama due to Stirring History of Century immediately preceding: Rise of the Burgher Class, the Reformation, the Personality of Queen Elizabeth unde, auctore Shaksperio, in tam sublime fastigium evadere posset, necesse est ut ad tempora illa iamdudum praeterita quam maxime se transferat. In Britannia, sicut de Graecia supra commemoravimus,⁴ plebem iam eminentem videmus; sacerdotum auctoritati nuper deditissimam, tandem per civilem seditionem prorsus liberatam;⁵ Reginam denique illustrem quae, singularibus fortunae virtutis ingenii ornamentis eximie praedita, civium ardori ita indulgere poterat ut civitati simul optime consuleret.⁶ Nec non in admira-

pp. 346 sqq., xxvii., pp. 456, sq.).... "Among the nations of modern Europe, the English and Spaniards alone... possess as yet a theatre entirely original and national, which, in its own peculiar shape, has arrived at maturity."

¹ Vid. Dowden, *Shakspeare (Primer)*, cap. i., p. 6; Lichtenstein, *op. cit.*, pp. 28, 29; Coleridge, *op. cit.*, Part. II., § 1, p. 197, sq.; Schlegel, *op. cit.*, Lect. ii., p. 34.

² Vid. Dowden, *Shakspeare (Primer)*, cap. i., pp. 6, 7.

³ Christopher Marlowe, 1564-1593.

⁴ Vid. *supra*, p. 19.

⁵ "For political and intellectual freedom, and for all the blessings which political and intellectual freedom have brought in their train, she (England) is chiefly indebted to the great rebellion of the laity against the priesthood." Macaulay, *History of England* (ed. 1883), vol. I., cap. i., p. 24. Vid. etiam Lichtenstein, *op. cit.*, pp. 17, 18; Hazlitt, *Lectures*, Lect. i., pp. 15-23.

⁶ Cf. Schlegel, *op. cit.*, Lect. xxii., pp. 348, 349.

the Discovery of America,

the Revival of Learning (aided by the Invention of Printing),

and, especially,

the Defeat of the Spanish Armada.

tionem summam et expectationem homines America a Christophoro Columbo patefacta adduxerat.¹ Praeterea, propter doctrinae renovationem² (cui non minime ars typographica nuper inventa subveniebat³), novarum undique imaginum incursione mentes hominum satis incitatae erant. Animis ergo omnium adeo arrectis tunc cum maxime invasit in oras Britannicas immensa illa Hispanorum 'Armada.' Quid dicam de tanta vi navium non sine Deo profligata? Quid de libertate servata? Ubique

"per ora virum"

volitavit Britannia. In tali rerum tumultu quidquid ad vitam humanam pertinet, si quid est iucundi, si quid moesti, si quid gravis, si quid ridiculi, vitae denique totius summa quam maxime homines delectabat; unde vicissitudines vitae fortunae temporum in scena expositae studiis illorum commodissime convenerunt.⁴ Quid plura? Sicut antiqua Graecorum Tragoedia barbaris repulsis, non aliter 'Armada' dissipata in summam gloriam evasit Britannorum.

Shaksperian Tragedy not, like that of Sophocles, permeated by Religion, but equally Religious notwithstanding.

Apud Sophoclem vero licet ipsi homines maxime emerent, non minimas tamen partes agebant Dei; contra apud Shaksperium de Deo perrara mentio.⁵ Num ergo Tragoedia Shaksperiana minus, ut ita

¹ Hazlitt, *Lectures*, Lect. i., p. 26; R. Horton-Smith, *op. cit.*, p. 371.

² Cf. Hazlitt, *Lectures*, Lect. i., pp. 24 sqq.

³ Cf. Scriptor. Anon. in *The Edinburgh Review*, vol. XXVI., Num. 51, p. 75.

⁴ Cf. Dowden, *Shakspeare (Primer)*, cap. i., pp. 5, 6.

⁵ Cf. Stapfer, *op. cit.*, cap. x., p. 232.

dicam, divina? Immo forsitan idcirco sit divinator quod simul humanior est. Iam vero si de fabulae utriusque exitu recte iudicare volumus, necesse est ut exquiramus, quid de immortalitate poeta ipse sentiret.¹ Sophocles quidem, cui beatae immortalitatis spem nullam mors attulit,² curabat ut in hac vita, quantum fieri posset, unicuique, tam bono quam malo, ius suum tribueretur. Apud Shaksperium fatumne regnat an potius summa praeditus iustitia Deus? Effulgetne spes immortalitatis beatae, vitae exspectatio sempiternae, ubi tandem huius vitae iniquitates aequitate aeterna compensabuntur? Nihil negare, nihil omnino asseverare de Shaksperio audeamus, nisi quod hac saltem in vita pro meritis praemium suum cuique non assignavit. Quid enim sceleris commisit Desdemona, quid Cordelia, quid Duncanus, quid denique Banquo, cum multis aliis, quos praetereo? Sunt quidem qui³ arbitrantur hos omnes nescioquo scelere mortem in se attulisse. Nos autem non possumus quin ab illis longe dissentiamus.⁴ Ne multa; si quid in hominum vita undique circumspiciebat, hoc nobis proposuit

*Shakspeare's
Views on the
Great
Mysteries of
Life and
Death;
his Views
on Immor-
tality.*

¹ "Poetical justice is by no means indispensable to a good tragedy; it may end with the suffering of the just and the triumph of the wicked, if only the balance be preserved in the spectator's own consciousness by the prospect of futurity." Schlegel, *op. cit.*, Lect. v., p. 68.

² Cf. *supra*, pp. 22-26.

³ E.g. Thomas Rymer, *A Short View of Tragedy, with some Reflections on Shakespear* (1693), p. 89; G. G. Gervinus, *Shakespeare Commentaries* (ed. 1875), pp. 605, 606, 638, 639.

⁴ Nostram de criticis eiusmodi sententiam valde confirmat Stapfer, *op. cit.*, cap. x., pp. 214 sqq.

Shaksperius. In vita humana, ut ait Addisonus,¹ bonos miseria afflictos, fortunatos malos non raro aspicimus. Cuius rei quam rationem reddere debemus? "Dandum est Deo," ait Sanctus Augustinus, "eum aliquid facere posse, quod nos investigare non possumus."² Pariter Euripides:

πολλὰ δ' ἀέλπτως κραίνουσι θεοί,
καὶ τὰ δοκηθέντ' οὐκ ἐτέλεσθη,
τῶν δ' ἀδοκῆτων πόρον ἤρρε θεός.³

Haud aliter Shaksperius multa praeter expectationem confecit. Si quid iniqui, si quid in vita tristissimi, hoc omne in tragoediis Shaksperianis invenimus.⁴ "Arcana vitae" quam clarissime nobis proposuit, aenigma tamen ipsum dissolvere non ausus est.⁵ Si ergo in ipsa vita immortalitatem sperare possumus, sic etiam apud Shaksperium licet eam sperare. Apud Shaksperium si quid

¹ Joseph Addison, in *The Spectator*, 40.

² S. Augustinus, apud Stapfer, *op. cit.*, cap. x., p. 223.

³ Euripides, *Med.* 1416-1418, *Alc.* 1160-1162, *Hel.* 1689-1691, *Androm.* 1285-1287, *Bacch.* 1389-1391.

⁴ Cf. Matthew Arnold, *Shakespeare*, 12-14:

"All pains the immortal spirit must endure,
All weakness which impairs, all griefs which bow,
Find their sole speech in that victorious brow."

⁵ Conferantur haec verba quae eleganter scripsit Dowden, *Shakspeare: His Mind and Art*, cap. v., p. 226, "Shakspeare prefers to let you remain in the solemn presence of a mystery. He does not invite you into his little church or his little library brilliantly illuminated by philosophical or theological rushlights. You remain in the darkness. But you remain in the vital air. And the great night is overhead;" et *ib.*, cap. i., p. 35, "Because he had sent down his plummet farther into the depths than other men, he knew better than others how fathomless for human thought those depths remain."

sentire volumus, id sentire possumus.¹ Quid ipse de vita, quid de immortalitate sentiret, non exposuit. Optime de illo Arnoldus noster :

“Others abide our question. Thou art free.
We ask and ask—Thou smilest and art still,
Out-topping knowledge.”²

Idem tamen Shaksperius, quem nunc in tragoediis, vitae tristitia prorsus attonitum, quasi “de profundis”³ clamantem audimus, mox quasi “in serenam montium altitudinem”⁴ elatus, inde summam praebet consolationem. Caligine (ut ita dicam) discussa diluxit, purum patet ubique coelum. Qui nuper in tragoediis quidquid erat mali, quidquid iniusti, quidquid crudelis monstraverat, idem in fabulis ‘romanticis’ (quae vocantur) quasi divino spiritu instinctus benignitatem Dei aeternam nunc tandem cognovit.

Venio denique ad chorum, quo nulla tragoedia antiqua carere poterat. Quid grandius, quid sublimius, in aures quidem Graecas chori carminibus antiqui incidere potuit? Tragicorum enim chorus, ut optime ait quidam,⁵ “sanctissimis animi furoribus, plenissima ac dulcissima voce, summa motus dignitate, et sollemni quadam saltatione, verborum

II. (3)
*The ancient
Chorus*

¹ Non iniuria de Shaksperio Stapfer, *op. cit.*, cap. x., p. 235 : “Nous restons libres avec lui de croire ce que nous voulons ; il n'exerce, ni sur nos sentiments religieux en général, ni sur notre foi ecclésiastique particulière, aucune sorte de pression importune.”

² Matthew Arnold, *Shakespeare*, I-3.

³ “Out of the depths,” Dowden, *Shakspeare (Primer)*, cap. v., p. 59.

⁴ “On the heights,” Dowden, *Shakspeare (Primer)*, cap. v., p. 60.

⁵ Lee-Warner, *op. cit.*, p. 8.

quoque ea dignitate atque obscuritate fuit, ut Athenienses, coram quibus mira illa verba caneret, relligione oppressi viderentur."

(a) as an
Actor,

Quale autem ab initio proprium chori esset officium, plurimi non sine magna dissensione iam disceptaverunt. Apud Aeschylum sane nonnunquam, ut in Persis et Supplicibus, vel primas agit chorus, de chori tantum fortuna agitur. Apud Sophoclem contra *πρωταγωνιστῆς* (ut ita Graece loquar) nusquam est chorus, ne in Trachiniis quidem cui fabulae nomen e choro. A ceteris tamen actoribus nondum (ut persaepe apud Euripidem) dissociatus, adhuc apud Sophoclem crebro velut inter actores actor apparet. Mementote, quaeso, verba Aristotelis Euripidem cum Sophocle comparantis: τὸν χορὸν ἓνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μὲν εἶναι τοῦ ὅλου καὶ συναγωνίζεσθαι μὴ ὥσπερ παρ' Εὐριπίδῃ ἀλλ' ὥσπερ παρὰ Σοφοκλεῖ.¹ Sed in orchestra chorus (non inter ceteros in ipsa scena) plerumque positus fabulae eventus quasi spectator saepius intuebatur. Actor igitur idemque spectator fuit. Quid enim ait Horatius?

(b) as a
Spectator.

"Actoris partes chorus officiumque virile
Defendat, neu quid medios intercinat actus
Quod non proposito conducat et haereat apte."²

The
Essential
Character
and Office of
the Chorus.

Chori ergo erat inter fabulae 'actus' (ut ita cum Horatio dicam) audientibus in memoriam prae-terita redigere, quo melius unde ad talem eventum res esset redacta cognoscerent. Deinde exponere, quid homines, conscientia intima et quasi divina impulsī, de fabula sentire deberent. Nonne enim

¹ Aristot. *Poet.* xviii., § 7, p. 1456 A.

² Hor. *Ars Poet.* 193-195.

in Tragoedia antiqua leges duas divinas inter se quasi discrepantes persaepe contemplari videmur, quas ut conciliare possit summo studio enititur chorus?¹ Unde hoc aliud chori officium heroas caeciore ruentes impetu admonere ut 'auream mediocritatem'² semper diligenter, neu quid nimis studio indulgerent. Partibus vero utrisque favebat, ita tamen ut neutris omnino consentiret. Virtutis enim, pietatis, integritatis ubique laudator, idem tamen pertinaciae immodicae vehementer adversabatur. Chorus igitur quasi inter poetam atque audientes positus, dum satis exponit quid ipse poeta de numine Deorum sentiat, idem simul audientium mentes et sententias, quocunque vult poeta, dirigere potest.

Talis sane ab initio chorus ; talem adhuc apud Sophoclem nonnunquam reperimus. Quid enim de Antigones choro dicam? Principio Creontem et Antigonen inter se dimicantes contemplatus, ne quis ad hoc discriminis sine Dis rem putaret evenisse, ad praeterita mentes audientium revocat :

*The Chorus
in Sophocles.*

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρώμαι,
πήματα φθιτῶν ἐπὶ πῆμασι πίπτοντ',
οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
θεῶν τις, οὐδ' ἔχει λύσιν.³

Dein Creonte, quod civitati tam egregie consuleret, collaudato, Antigones tamen erga fratrem occisum pietatem non potest quin ita admiretur,

σέβειν μὲν εὐσέβειά τις,⁴

¹ Cf. Stapfer, *op. cit.*, cap. vi., p. 126.

² Hor. *Carm.* II. x. 5.

³ Soph. *Ant.* 593-599.

⁴ Soph. *Ant.* 872.

sed, neutris omnino favens, mediocritatem potius illam "quae est inter nimium et parum"¹ servare conatur.

*The
Sophoclean
Chorus
Human
rather than
Ideal.*

Hac autem in re non minime cavendum est, ne quis putet chorum tanta morum integritate semper se praeditum praebere. Inter enim homines sumus, ut iam supra diximus,² unde sicut homines sive praesentium metu, sive favore, sive odio, sive nescio quo alio studio allecti, nunc parent necessitati, nunc animo tantum indulgent, haud aliter apud Sophoclem, ne quid severius et quasi ab hominibus alienum inesse videatur, nonnunquam pro re nata, non sine mira quadam inconstantia, morum pravitatem chorus spectatoribus praebet. Quid enim de eodem Antigones choro dicam? Recti instinctus conscientia licet Antigonae faveat, Creontis tamen formidine percussus nihil nisi solatium inutile moriturae tribuit. Quid denique de Philoctetae choro, qui Neoptolemum ultro adhortatur ut arcu simul abrepto Philoctetam miserum adhuc dormientem crudeliter destituat?³

¹ Cic. *De Off.* I. xxv., § 89.

² Cf. *supra*, p. 21.

³ De hac chori inconstantia et pravitate optime scripsit H. J. G. Patin, *Étude sur les Tragiques Grecs: Sophocle* (ed. 6, 1881), pp. 260, 261: "On n'a pas assez remarqué quels défauts de caractère donnaient les poètes grecs à un personnage chargé de représenter dans leurs pièces la morale universelle. En lui prêtant ces hautes idées d'ordre et de justice qui sont, il est vrai, dans tous les esprits, et qu'ils pouvaient avec vraisemblance faire sortir de sa bouche comme le cri de la conscience humaine, ils avaient soin de ramener à la réalité un rôle toujours un peu fictif par quelqu'un des traits vulgaires qui appartiennent à la multitude. Son langage était pur et noble; sa conduite timide, circonspecte, intéressé, empreinte de

De choro antiquo satis fortasse diximus; ad Shaksperium porro tandem revertamur. Chorum Shakspeare; antiquum frustra apud nostrum poetam requirimus. Qua enim ratione poterat chorus ei generi fabularum interesse, cui non ut antea cum ritibus divinis tam intima esset coniunctio?¹ Chorum his Chorus by no means identical with the Chorus of Greek Tragedy. sane nonnunquam (ut in tragoedia cui titulus *Romeo et Iulietta*) invenimus, sed prologi tantum vice fungitur, quo melius res exponatur.² Chorum, qualis ille Graecorum, nusquam habet Shaksperius.

Num ergo confitendum est nihil apud Shaksperium existere, quod choro antiquo comparetur? Immo nonnulli sunt qui satis illi respondeant. In primis igitur apparent, id quod permirum forsitan videatur, scurrae et sanniones quidam ridiculi,³ (a) Clowns and Fools, qui summa sapientia ceteris excellunt. Non sane ea sunt dignitate qua chorus antiquus, sed, chori

cette faiblesse, de cet égoïsme qui sont, hélas! les vices du plus grand nombre, et auxquels échappent seules quelques âmes d'élite, toujours en minorité dans le monde comme dans la tragédie."

Nec aliter Stapfer, *op. cit.*, cap. vi., p. 128, "Les chœurs de Sophocle ont un caractère trop personnel, et, qui pis est, un caractère parfois peu honorable; on voit trop bien qu'ils se composent de simples mortels destinés à faire ressortir, par le contraste, les héros surhumains de l'action dramatique."

¹ Cf. Stapfer, *op. cit.*, cap. vi., p. 131, "L'introduction du chœur dans un système dramatique d'où l'élément divin a presque entièrement disparu, ne pouvait plus être qu'une fantaisie de curieux, une affectation d'antiquaire."

² In duabus praeterea fabulis 'romanticis,' *Pericles* et *The Winter's Tale*, et in una fabula historica, *King Henry V.*, chorum talem in scenam protulit Shaksperius.

³ Hi quomodo in Tragoediam introducti essent, bene exposuit Coleridge, *op. cit.*, Pars I., Lect. ii., p. 54, Pars II., § 1, pp. 198 sqq.

antiqui instar,¹ discriminis potius spectatores quam actores, iudicium eo rectius de re facere possunt, quia minime in actorum discrimen illati sunt. Nec longe a chori carminibus sermo illorum abhorret, quippe qui sapientibus sententiis gravibusque verbis non minus ornatus maiestatem quandam fabulae similiter arcessat; et praeterea, etiamsi scurrae et sanniones Shaksperiani non arcana oracula, ut chorus antiquus, enuntiant, ambiguis tamen facetiis quam maxime sermo illorum redundat.²

(β) *Enobarbus,*

Deinde in Antonio et Cleopatra nonne choro licet Ahenobarbum conferre, qui, astutia Reginae satis cognita, quid ipse et fortasse audientium turba de fabula et actoribus sentiant, quasi spectator enuntiat, nec spectator tantum, mox idem in rem ipsam adductus mortem sibi ultro consciscit?³

(γ) *Friar Laurence.*

Laurentius denique, in Romeone et Iulieta, fortasse vel Ahenobarbo dignior est qui choro comparetur,⁴ utpote qui rei divinae contemplationi iamdudum deditus, nec non modicam adeptus sapientiam, illud "ne quid nimis" tam bene cognosset ut inter concitatos ceteros solus ipse tranquillo animo permaneret; unde chori antiqui more Romeonem exhortabatur ne nimium amoris indulgeret. Secum reputaret gaudia violenta ad violentum exitum non raro pervenire,⁵ nec ex amore solo summam

¹ Vid. *supra*, p. 34.

² Cf. Stapfer, *op. cit.*, cap. vi., p. 132; Coleridge, *op. cit.*, Introd., § 4, p. 29.

³ Cf. Dowden, *Shakspeare (Primer)*, cap. vi., p. 140.

⁴ Cf. Stapfer, *op. cit.*, cap. vi., p. 134.

⁵ Shakspeare, *Romeo and Juliet*, II. vi. 9:

"These violent delights have violent ends."

constare vitae ; in discrimen denique incertum tam caeco impetu ne se praecipitaret.¹ Nuptiis tamen idem Laurentius non obstat, immo quasi sic tandem Romeonis et Iulietae parentes, adhuc inter se inimicissimos, fortasse conciliaturus, nuptiarum sollemnia libenter ipse celebravit.²

Praeterea si quis, ut saepius apud Shaksperium, in scena solus ipse secum loquitur, choro antiquo est ubi aliquatenus respondeat. Sicut enim chorus de rerum natura, de numine Deorum, de legibus divinis, persaepe cantat,³ non aliter apud Shaksperium actores ipsi intimas mentis cogitationes ita expromunt ut quid ipsi de vita, de morte, de immortalitate sentiant perspicue videre possimus. Cui non statim occurrit Macbethus? Ille, solus in scena relictus, Duncanum trucidaturus, dubitatione tamen ambigua vehementer idem exagitatus, occultas vitae rationes et summam Dei iustitiam ita secum considerat ut vix tandem ad scelus illud atrocissimum incitari possit.⁴ Nec iniuria Brutus, ubi de ipsa fortuna coram aliis argute ac sagaciter disserit,⁵ cum choro antiquo conferatur. Postremo, sicut in Antigone senum Thebanorum chorus

(b)
Abstract
Reflection
on the part
of the
Actors,

whether in
Soliloquy,

or otherwise.

¹ Shakspeare, *Romeo and Juliet*, II. iii. 94 :

“ Wisely and slow, they stumble that run fast.”

² Shakspeare, *Romeo and Juliet*, II. iii. 90-92 :

“ In one respect I'll thy assistant be ;

For this alliance may so happy prove,

To turn your household's rancour to pure love.”

³ E.g. *Soph. Ant.* 605 sqq.; *Oed. Tyr.* 863-910.

⁴ Shakspeare, *Macbeth*, I. vii. 1-28 :

“ If it were done when 'tis done, then 'twere well

It were done quickly,” etc., etc.

⁵ Shakspeare, *Julius Caesar*, IV. iii. 218 :

“ There is a tide in the affairs of men,” etc.

hominem ipsum carmine eximio collaudat,¹ quippe qui, muneribus tam variis tam multiplicibus ornatus, videatur esse

παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται
τὸ μέλλον· Ἀίδα μόνον φεῦξιν οὐκ ἐπάξεται,²

haud secus Hamletus ipse generis humani dignitate et amplitudine plane attonitus, hominem quasi divinum admiratur.³

II. (4)
*Results due
to the
Continual
Presence
of the
Chorus:—*

(a) *It implies
Publicity;*

*hence
Soliloquies
almost im-
possible for
Sophocles.*

Ad chorum autem antiquum revertamur, cui tantae inter Sophoclem et Shaksperium discrepantiae causa non minime est assignanda. Chorus igitur in orchestram iam ingressus, inde totam fabulam plerumque contemplatur, nisi quod in ipsam scenam inter actores aliquando incedit;⁴ sed perraro semel ingressus ante finem fabulae egreditur. Quorsum hoc spectat? Apud Graecos nihil in fabula nisi velut in publico et foris choro praesente agi poterat; quare, si quid actor exagitata mente moliebatur, hoc omne cum choro quasi cum intimis amicis communicandum erat; quo simul effectum est ne quis, nisi choro egresso, solus ipse secum loqueretur. Contra Shaksperius

¹ Soph. *Ant.* 332 sqq. :

πολλὰ τὰ δεινὰ κούδεν ἀνθρώπου δεινότερον πέλει· κ.τ.λ.

² Soph. *Ant.* 360, 361.

³ Shakspere, *Hamlet*, II. ii. 315 sqq. :

“What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals!”

⁴ *E.g.* Soph. *Oed. Col.* 835. Cf. Jebb in *Dict. Antiq.*, vol. II., s.v. ‘theatrum,’ p. 813 A, B; Gow, *op. cit.*, cap. xxxi., p. 279 et n. 1; Seyffert, *op. cit.*, s.v. ‘theatre,’ p. 625 A, B.

noster saepissime suos secum loquentes singulos in scenam ea ratione induxit, ut consilia nunc ineuntes nunc maturantes, dubitatione nunc oppressi, nunc ferociore impetu ruentes iamdudum eluceant, antequam ad rem ipsam ultro aggrediantur.¹ Semel quidem apud ipsum Sophoclem, choro paulisper egresso, Ajax ante mortem ita secum ipse loquitur ut qualis sit et quanta virtute animi praeditus spectatores tum demum cognoscant; unde morituro Aiaci nescioquid splendoris ac dignitatis sic optime supeditavit Sophocles.² Sed nusquam alibi apud Sophoclem chorus ante finem fabulae egreditur, quo fit ut nusquam alibi inveniri possit qui secum ipse solus loquatur.³

De choro quidem mentionem facientibus occurrit nobis in mentem pauca de 'Tribus Unitatibus' ^{(b) It gives rise to 'The Three Unities':—}

¹ Cf., e.g., Shakspeare, *Macbeth*, I. vii. 1-28; II. i. 33-64; *Hamlet*, I. ii. 129-159; II. ii. 575-634; III. i. 56-88; iii. 73-96; IV. iv. 32-66.

² Soph. *Ai.* 815-865.

³ Apud Sophoclem (nisi fallimur) omnino nullos invenimus, qui, vel aliis in scena simul assistantibus, ita tamen loquuntur ut a spectatoribus solis audiri videantur. Shaksperius contra, qui arte subtilissima libidines actorum crescentes velut ante oculos nobis sic proposuit, nonne maxima dignus est admiratione? *Macbeth* enim, ut exemplum afferamus, huic quasi 'intimo sermoni' (ut ita dicam cum Cicerone, *Tusc. Disput.* II. xxii. 51) indulgens, multa loquitur quae non a ceteris actoribus audiantur, unde nos spectatores, qualis homo re vera sit qualique vitio obnoxius iamdudum sic experti, scelera posteriora profecto exspectamus (vid. Shakspeare, *Macbeth* I. iii. 116, 117; 127-142; 143, 144; iv. 48-53, etc., etc.). Unus e tragicis poetis Graecis, et is quidem perraro, hanc rationem videtur adhibuisse Euripides:—in *Hecuba*, *Bacchis*, *Ione*, *Electra* (vid. Mahaffy, *op. cit.*, vol. I., cap. xvii., § 208 et n. 1, p. 345; § 214, p. 360; J. E. Sandys, *Euripidis Bacchae*, ed. 3, 1892, p. 203).

adiungere. Chorus, ut supra diximus,¹ per totam fabulam in orchestra plerumque permanebat; quare nonnulli censuerunt *unam* actionem, *continuum* nec ullo temporis intervallo diremptam, et *in uno eodemque loco peractam*, debere in fabula simulari. Hanc normam triplicem, cui nomen “Tres Unitates” dederunt, Aristoteli solent ascribere. Sed nullam de ‘Unitate Loci,’ de ‘Unitate Temporis’ quam minimam mentionem fecit Aristoteles; de ‘Actionis Unitate’ tantum diligenter disputavit.² Imprimis igitur hanc quam brevissime tractabimus.

*The Unity
of Action or
Interest;*

De Actionis Unitate *χρὴ οὖν*, inquit Aristoteles, *καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἢ μία μίμησις ἐνός ἐστὶν οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μίμησις ἐστὶ, μιᾶς τε εἶναι καὶ ταύτης ὅλης καὶ τὰ μέρη συνεστάναι τῶν πραγμάτων οὕτως, ὥστε μετατιθεμένου τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον· ὃ γὰρ προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπὶ δῆλον, οὐδὲν μόνον τοῦ ὅλου ἐστίν.*³

Actionis igitur Unitatem omnino servandam esse nemo est qui negare audeat; de propria tamen eius significatione maxima inter doctos fuit dissensio. Non opus est longa disputatione. “Singularum rerum” dilucide scripsit Cicero⁴ “singulas proprietates esse”; simplicitate Tragoedia antiqua eminet, maiore quadam varietate, diversitate, copia, rerum denique ut ita dicam implicatione

¹ Vid. *supra*, p. 40.

² Aristot. *Poet.* vii., pp. 1450 B - 1451 A.

³ Aristot. *Poet.* viii., § 4, p. 1451 A. Cf. etiam Butcher, *op. cit.*, cap. vii., pp. 254, 255.

⁴ Cic. *Academ.* II. (=IV.) xviii. 56.

distinguitur Shaksperiana. Nec non hanc copiam admiratur ipse Aristoteles: 'Ο κατ' αὐτὴν τὴν φύσιν τοῦ πράγματος ὅρος, ἀεὶ μὲν ὁ μείζων μέχρι τοῦ σύνδηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος.¹ Nonne hoc Shaksperio concedendum est, ut σύνδηλος in unaquaque tragoediarum emineat ὁ κατ' αὐτὴν τὴν φύσιν τοῦ πράγματος ὅρος? Nihil nisi cum tragoediae exitu congruenter cohaerens, nihil nisi exitui ipsi optime conducturum,² usquam admisit Shaksperius. Summatim igitur, simplex ars tragica Sophoclea, Shaksperiana multiplex, sed ita ut Actionis Unitas penitus sustineatur.³

Quid deinde de Temporis Unitate dicam? Sunt qui, antiquos et praesertim Sophoclem hanc quasi normam conservasse arbitrati, affirmant continuum⁴ nullo temporis intervallo interiecto debere

*The Unity
(i.e. Con-
tinuity) of
Time;*

¹ Aristot. *Poet.* vii., § 7, p. 1451 A.

² Optime Coleridge, *op. cit.*, Pars II., § iv., p. 389: "The unity of action . . . would, perhaps, have been as appropriately, as well as more intelligibly, entitled the unity of interest. . . . It is . . . in itself the great end . . . of the drama, . . . nay of poesy in general." Cf. etiam Schlegel, *op. cit.*, Lect. xvii., p. 243.

³ Conferamus haec verba elegantissima quibus nostra de Shaksperii copia sententia confirmatur: "Rather let us suppose it (Tragedy) a mighty stream, which in its impetuous course overcomes many obstructions, and loses itself at last in the repose of the ocean. It springs perhaps from different sources, and certainly receives into itself other rivers, which hasten towards it from opposite regions. Why should not the poet be allowed to carry on several, and, for a while, independent streams of human passions and endeavours, down to the moment of their raging junction, if only he can place the spectator on an eminence from whence he may overlook the whole of their course? And if this great and swollen body of waters again divide into several branches, and pour itself into the sea by several mouths, is it not still one and the same stream?" Schlegel, *op. cit.*, Lect. xvii., p. 245.

⁴ "Continuity of Time,—for this is what 'Unity of Time' really denotes." Butcher, *op. cit.*, cap. vii., p. 270.

esse fabulam, ne spectatores, interpellatione subita prorsus attoniti, fabulae fidem habere desinant. Quid autem censet Aristoteles? Ἡ μὲν (τραγωδία) ὅτι μάλιστα πειράται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ μικρὸν ἐξαλλάττειν, ἣ δὲ ἐποποιία ἀόριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει. καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς τραγωδαῖς τοῦτο ἐποίουν καὶ ἐν τοῖς ἔπεσιν.¹ Aristoteles igitur aperte confitetur fabulam, quae fortasse duabus vel tribus horis peragitur, tempus vel quadruplum saepius imitari. Apud Sophoclem vero hoc planissime manifestum est. In Trachiniis enim Hyllus, Trachine vixdum relicta, in Euboeam transgressus inde Trachinem redit, dum versus recitantur minus septingenti;² Lichas, porro, Trachine egressus versuum quinquaginta spatio Euboeam iam attigit.³ Sic etiam in Oedipode Coloneo Theseus spatio temporis eodem puellas captas assecutus, cum captoribus tam celeriter manum conserit, ut victorem iam redeuntem videamus.⁴ De Shaksperio summatim:—Qui dimidiam vitam Macbethi trium horarum spatio nobis ante oculos exposuit, qua tandem ratione is tempus continuum poterat imitari?⁵ Iam vero in hominum vita perraro accidit, ut calamitas

¹ Aristot. *Poet.* v., § 4, p. 1449 B.

² Soph. *Trach.* 93-734.

³ Vid. Jebb, *Sophocles: Trach.*, pp. xlii., xliii.

⁴ Soph. *Oed. Col.* 1043-1099.

⁵ In Henrico Quinto (Prol. 28-31) aptissime spectatoribus ait ipse Shaksperius:

“For ’tis your thoughts that now must deck our kings,
Carry them here and there; jumping o’er times,
Turning the accomplishment of many years
Into an hour-glass.”

usque ab origine ad exitum tribus horis peragatur. Quare, si semel fatemur continuum tempus non in fabula posse simulari, quanta sint ipsa intervalla quid tandem interest?¹ Qua de re iuvat critici Germanici verba laudare: "Tanta vis" inquit "est animi, ut ea tempora, quae iam sumpta et indicata idcirco omittuntur quod in illis nihil momenti accidit, facile transiliat, in praecipuis tantum illis commoraturus, quibus in unum coniuncte coartatis dies et horas lentiores quasi alis poeta donavit."² Si quando apud antiquos haec Unitas est servata, causam in promptu est proferre; chorus enim ipse in eodem loco per totam fabulam positus, nec nisi perraro (ut in Aiace³) egressus, una cum spectantium animo temporis intervalla transilire nullo modo poterat.⁴

Venio denique ad tertiam illam Unitatem, de qua *The Unity of Place.* ne mentionem quidem unquam fecit Aristoteles. In Graecorum sane theatri scenae instrumenta et apparatus posse mutari satis inter omnes constat.⁵ In Aiace enim Sophocles, choro ex

¹ Cf. Coleridge, *op. cit.*, Part. I., Lect. ix., p. 123, Part. II., § iv., p. 390.

² "Our imagination overleaps with ease the times which are presupposed and intimated, but which are omitted because nothing important takes place in them; it dwells solely on the decisive moments placed before it, by the compression of which the poet gives wings to the lazy course of days and hours." Schlegel, *op. cit.*, Lect. xvii., p. 247.

³ Vid. *supra*, p. 41.

⁴ Cf. Schlegel, *op. cit.*, Lect. xvii., p. 247; Coleridge, *op. cit.*, Part. II., § iv., pp. 389, 390.

⁵ Cf. Vitruv., *De Architectura*, V. vii., § 8: "Spatia ad ornatus comparata, quae loca Graeci περιόκτους dicunt ab eo, quod machinae sunt in iis locis versatiles trigonae, habentes in singula tres species

orchestra parumper egresso,¹ vacua in scena, instrumenta et apparatus ita mutavit, ut Ajax in scenam regressus non iam in castris sed in margine maris appareat. Perraro tamen hoc apud antiquos factum est, nec usquam alibi apud Sophoclem; unde non minima inter Sophocleam artem tragicam et Shaksperianam distantia. Si quid enim apud antiquos alibi erat agendum, per nuntios plerumque hoc omne spectatoribus necesse erat enarrari. Cuius rei causa quae sit, nonne aperte patet? Choro hoc etiam est attribuendum, quippe qui, nisi egressus esset, certe prohiberet quin locus unus et idem mutari videretur.²

ornationis, quae cum . . . fabularum mutationes sunt futurae . . . versentur mutantque speciem ornationis in frontes;" Iul. Poll., *Onomasticon*, IV. cxxvi. : *εἰ δ' ἐπιστραφεῖεν αἱ περίακτοι, ἡ δεξιὰ μὲν ἀμειβεῖ τόπον· ἀμφότεραι δὲ χώραν ὑπαλλάττουσι*. Cf. etiam Schlegel, *op. cit.*, Lect. iv., p. 55; Donaldson, *op. cit.*, lib. III., cap. i., pp. 232, 239; A. Müller, *op. cit.*, cap. ii., § 11, pp. 122, 123; § 13, pp. 157 sqq.; Jebb in *Dict. Antiq.*, vol. II., s.v. 'theatrum,' p. 817 A, B; Gow, *op. cit.*, cap. xxxi., pp. 281, 282. Utrum Sophocle iam florente *περίακτοι* tales existerent, non liquet; vid. Jebb, *l.c.*, et A. Müller, *op. cit.*, cap. ii., § 13, p. 161, quorum hic in Eumenidibus Aeschylum et in Aiace Sophoclem *περίακτους* adhibuisse, contra ille non ante quartum saeculum a. C. constructos esse arbitratur. Sive autem in huius sive in illius verba iuramus, scenae instrumenta et apparatus in Aiace, seu *περίακτους* adhibendo seu ratione quadam alia (cf. Jebb, *ib.*, p. 817 B, ad init.), mutasse Sophoclem, haudquaquam negandum est.

¹ Vid. *supra*, p. 41.

² Conferatur Coleridge, *op. cit.*, Pars I., Lect. ii., p. 54 ad init.; Pars II., §§ i., p. 193; iv., p. 389.

Choro Temporis et Loci Unitates idcirco ascribendas esse, quia actor idem et spectator per totam tragoediam in uno eodemque loco permanet, nonne ex eo manifestum est, quod Aeschylus, cuius mos (ab illa Sophoclea ratione longe diversus, cf. *infra*, p. 59) tres fabulas erat componere ita inter se conexas et cohaerentes ut tres unius

De Tribus Unitatibus nimium disseruisse forsitan videamur. Hanc tamen nostrae disputationis partem quasi nimis alte repetitum rei initium ac fundamentum ne quis ferat moleste, meminerit quantam inter Sophoclem et Shaksperium discrepantiam Unitates illae effecerint. Hic enim scenae apparatu saepissime mutato, maximis temporis ac spatii intervallis interiectis, hominis vitae dimidium in tres horas coarctavit.¹ Ita libidines quasi crescentes et dira mentis certamina, quibus iamdudum exagitur si quis ad scelera futura aggreditur,² hoc omne nobis velut ante oculos proponere poterat; Sophocles contra, choro in uno eodemque loco continenter assistente, nihil nisi discrimen vitae supremum;³ unde non per carmina

*Results
of the
Unities:—*

(a) *Whereas
Shakspeare
can represent a Whole
History,
Sophocles
can only
represent a
Climax;*

tragoediae actus, nec sine totius ‘*τριλογία*’ (quae vocatur) damno separabiles, esse viderentur, inter ipsos hos actus, choro post actum unumquemque scilicet egresso, nonnunquam longa temporis intervalla, nonnunquam etiam loci commutationem permisit? Iure ait Coleridge (*op. cit.*, Pars II., § iv., p. 390): “The Trilogy of the Greek theatre was a drama in three acts,” et (*ib.*, Pars III., Lect. i., p. 463) “Take the three plays of Agamemnon, and divide them into three acts, they would form one play, . . . consuming a time of twenty-two years.”

¹ *E.g.* Shakspeare, *Macbeth*.

² Cf. Shakspeare, *Julius Caesar*, II. i. 62 sqq. :

“Between the acting of a dreadful thing,
And the first motion, all the interim is
Like a phantasma, or a hideous dream.
The Genius, and the mortal instruments
Are then in council; and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.”

³ Cf. Lichtenstein, *op. cit.*, p. 31: “Die Shakespear’schen Personen denken ihre Lebensgestalt aus sich heraus vor den Hörern. . . . Ajas, Oedipus, Philoktet ihre vom Geschick geschlagenen Wunden,

(β) *Need of a Prologue or the like in Sophocles.* chori tantum nec per nuntiorum tantum sermones, sed etiam per prologum fabulae originem indicare coactus est, ne principiis parum cognitis extrema spectatores parum intellexerent.

The Prologue or Prological Dialogue of Sophocles.

Nec non in prologis artificem egregium Sophocles se praebuit. Non enim apud eum invenimus vulgarem illum Euripidis prologum, immo arte subtilissima duos actores plerumque inducit inter se ita colloquentes ut fabulae principiis plane enuntiatis sensim demonstrent unde res eo deducta sit.¹ Ab hac arte Sophoclis quam longe abhorret illa Shaksperiana! Nulli enim tragoediae, Romeone et Iulieta excepta,² prologum Shaksperius praeposuit; unde Aeschylo potius

Shakspeare's Opening Scenes contrasted.

ihren Wahnsinn, den unwissentlichen Fluch, ihre Krankheit mit auf die Bühne bringen, sie ausbluten und im Bewusstsein über ihr Leiden zum höchsten Schmerz der Bewusstseinsraserei aber niemals etwa zu einer allmählig wissentlich reifenden Gewissensverstockung gelangen." Haud aliter Butcher, *op. cit.*, cap. vii., p. 262: "An ancient tragedy often resembles the concluding acts of a modern play. We begin almost at the climax: the action proper is highly compressed and concentrated, and forms the last moment of a larger action hastening to its close." Cf. etiam Moulton, *op. cit.*, cap. vi., pp. 226, 227.

¹ In Trachiniis tantum, nutrice fortasse assistente neglecta tamen omnino, sola Deianira fabulae rationem explicat. Num hoc reprehensione dignum est? Nonne potius artem Sophoclis singularem oportet admirari, quippe qui uxoris, solitudine iamdudum nimis exagitatae, solitudinem hoc modo vel amplificavit? Cf. Campbell, *Sophocles (Green's Classical Writers)*, p. 63.

² Hanc primam tragoediam (vid. *infra*, p. 115), arte sua fortasse nondum satis elaborata composuit Shaksperius. Titum enim Andronicum idcirco praeterimus, quod tragoediam Shaksperianam non esse satis inter doctos constat; vid. Dowden, *Shakspeare: His Mind and Art*, cap. ii., pp. 54, 55, et *Shakspeare (Primer)*, cap. vi., p. 61; Stapfer, *op. cit.*, cap. i., p. 25.

quam Sophocli in hac re comparandus est Shaksperius, qui plerumque (ut ita cum Horatio¹ dicam):

“In medias res

Non secus ac notas auditorem rapit.”

Si licet artes adeo inter se differentes conferre, nobis quidem videtur haec festinatione quadam et celeritate, illa tranquillitate serena excellere.

De numeris vero et arte metrica, unde non minima inter Sophoclem et Shaksperium discrepantia, necesse est ut breviter nunc disputemus. Quid dicam de Arionis dithyrambis lyricis, qui Dionysi in honorem recini solebant? Quid de Archilochi satira et iambo?² Quibus inter se consociatis formam sibi metricam tum demum ars tragica Graecorum induit. Hoc tantum nunc recordemur, inter Dores dithyrambos, iambos autem inter Iones exortos esse; cuius originis nunquam immemores, Attico sermone iambos, chori carmina Dorico poetae Attici semper composuerunt,³ unde nescio quid suavitatis ad Tragoediam antiquam accessit.⁴

II. (5)
Difference of
Metrical
Structure
between
Sophocles
and Shaks-
pere; and
the Reasons
for it.

¹ Hor. *Ars Poet.* 148, 149.

² Cf. Hor. *Ars Poet.* 79:

“Archilochum proprio rabies armavit iambo”;

et de ipso iambo, cf. Aristot. *Poet.* iv., § 14, p. 1449 A, *μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ λαμβεῖν ἐστίν*, et *ib.*, xxii., § 10, p. 1459 A, *ἐν τοῖς λαμβείοις, διὰ τὸ ὅτι μάλιστα λέξιν μιμῆσθαι, κ.τ.λ.*

³ Cf. Symonds, *op. cit.*, vol. I., cap. x., pp. 288-303. Iure ait Moulton, *op. cit.*, cap. i., p. 15: “The effect is as if the dialogue was in Shakespearean English and the interludes in the language of Burns.”

⁴ Cf. E. B. Browning, *Wine of Cyprus*:

“Then, what golden hours were for us !—

While we sat together there,

How the white vests of the Chorus

Seemed to wave up a live air !

*No Prose on
the Greek
Stage.*

*Explana-
tion of its
Absence.*

Qua in disputatione non minime miramur, quod apud Graecos, oratione soluta nusquam usi, numeris tragoedias totas usque ab initio ad finem exornaverunt poetae. Ubique homines, vel humiles et inferiores, versibus expolitis loquuntur. Versibus enim quam magnificis in Antigone mortem Haemonis choro rudis ille nuntius declarat!¹ Cur autem orationi solutae locum omnino nullum dederint poetae non satis inter criticos constat; sunt qui vocis instrumento causam attribuunt,² nonnulli etiam vestitui actorum lautissimo, cui sermo vulgaris male conventurus fuisset;³ nobis tamen videtur ad hoc potius referendum esse, quod nemo adhuc prosam satis elaborasset; si quis enim de rerum natura scribere voluerat, ut Empedocles, si quis de re rustica ut Hesiodus, nunquam oratione soluta sed numeris semper usi erant, unde nec Aeschylus nec ceteri qui eum secuti sunt locum ullum orationi solutae dederunt.

How the Cothurns trod majestic
Down the deep Iambic lines,
And the rolling Anapaestic
Curled like vapour over shrines !”

¹ Soph. *Ant.* 1155 sqq.

² Cf. Stapfer, *op. cit.*, cap. iii., p. 56: “Les appareils d’airain, les lames d’acier ou de bronze dont les lèvres de l’acteur étaient garnies, afin que sa voix vibrât davantage et eût plus de volume et plus d’éclat. Grossie par ce moyen factice, la voix ne pouvait guère s’assouplir aux divers sentiments du rôle et nuancer agréablement ses modulations; c’est pourquoi, pour éviter une monotonie déplaisante, on soumettait le débit des acteurs à un rythme musical qui en faisait une déclamation notée analogue à notre récitatif (v. Chassang, *Le Spiritualisme et l’Idéal dans l’Art et la Poésie des Grecs*).” De hoc vocis instrumento, vid. *supra*, p. 9, n. 1.

³ Cf. Stapfer, *op. cit.*, cap. iii., pp. 62, 63.

Contra Shaksperius, id quod apud Britannos nonnulli antea fecerant,¹ versibus orationem ipsam solutam tanta subtilitate intexuit, ut gravitate Tragoediae servata verisimilitudinem simul ipsam sic melius consecutus sit.²

*Prose
blended with
Verse on the
English
Stage.*

Iam vero ad aliam discrepantiae causam, certamen videlicet forense, mentem transferamus. Sicut e poematis epicis nuntiorum sermones,³ sic etiam certamen forense in Tragoediam ex arte rhetorica pervenit. Rebus forensibus, furore quodam ac studio adducti, continenter sese immiscebant Athenienses; natio sane 'comoeda,' ut ait Iuvenalis,⁴ fortasse erat, sed 'natio iudicum' potius est nuncupanda; unde vel in tragoediis iudicium studiose solebant imitari. Cui non in mentem occurrit grande illud in Aeschyli Eumenidibus iudicium, ubi totius tragoediae nodus tam difficilis tandem expeditus est? Apud Euripidem vero iudicium ita iustum et verisimile saepissime invenimus, ut rei et accusatoris orationes inter se exacte sint aequatae; sicut enim in foro oratores ad clepsydram verba faciebant, ad talem quasi clepsydram in tragoediis declamandi exercitationes instituit Euripides. Certamen quasi forense Sophocles ipse nonnunquam nobis proposuit, sed arte plerumque tam subtili, ut tragoediae ipsius rationem perraro⁵ (ut saepe Euripides) vitiaverit.

II. (6)
*The
'Forensic
Contest'
(a Remnant
of Rhetoric
introduced
into Greek
Tragedy).*

*The
Eumenides
of Aeschylus.*

*Euripides'
treatment of
the Forensic
Element.*

*The Artistic
Skill of
Sophocles.*

¹ *E.g.* Marlowe.

² De arte et elegantia quibus orationem solutam Shaksperius, numeros et Sophocles et Shaksperius, fabularum rationi accommodabant, disserteretur *infra*, pp. 66 sqq.

³ Vid. *supra*, p. 14.

⁴ *Juv. Sat.* iii. 100.

⁵ Non sine causa de Aiace et de Oedipode Coloneo scripsit Camp-

II. (7)
*Difference
 between the
 Materials
 open to
 Sophocles
 and to
 Shakspeare.*

Plurimas iam causas protulimus, cur maxime ab arte Sophoclis Shaksperiana illa abhorreat; quibus tamen necesse est ut tres adhuc alias addamus, quarum prima in ipsa materia tragoe-diarum ponitur. Poetis enim antiquissimis nihil nisi Dionysi vitam licuit in scena imitari. Postea Adrastum heroa angore oppressum inducebant, et Aeschyli tempore heroum omnium casus in fabulis tractare licuit. Si quis autem, his relictis, de rebus aliis, ut de Mileto capta Phrynichus, tragoediam composuit, periculo se quam maximo obiecit; Phrynichi tantum Phoenissas et Persas Aeschyli excipiamus, quibus in tragoediis magnificam illam de barbaris victoriam Atheniensibus in mentem ita revocaverunt poetae ut summa gloria et laude cumularentur. Exceptis tamen his tribus tragoediis, fabulas ab heroicis ductas aetatibus, quae formam et figuram quasi immutabilem tempore ac spatio sensim sibi induerant, negligere poetae non audebant. Nec iniuria scripsit Aristoteles, Τοὺς μὲν οὖν παρειλημμένους μύθους λύειν οὐκ ἔστιν, λέγω δὲ οἶον τὴν Κλυταιμνήστραν ἀποθανοῦσαν ὑπὸ τοῦ Ὀρέστου . . ., αὐτὸν δὲ εὐρίσκειν δεῖ, καὶ τοῖς παραδεδομένοις χρῆσθαι καλῶς.¹ Inventioni ergo, arti, dispositioni locum nonnullum fuisse satis constat; sed exitum ipsum fabularum commutare Graecis poetis nunquam licuisse, nonne dilucide his verbis Aristoteles significavit?

bell, *Sophocles : Plays and Fragments*, vol. I. (1871), p. 240: "It must be allowed that in the altercation between Creon and Oedipus the forensic is permitted to encroach on the dramatic interest more than in any part of Sophocles except the conclusion of the Ajax."

¹ Aristot. *Poet.* xiv., § 5, p. 1453 B.

Shaksperius contra, nulla eiusmodi relligione oppressus, si quid ex antiquitatis vel aetatis recentioris historia collegerat, si quid ex fabulis commenticiis, si quid denique ex tragoediis iam compositis, hoc omne, quemadmodum voluit, ad scenam componebat;¹ et praeterea, id quod Graecis poetis haudquaquam licuit, fabulas usurpatas ita tractavit ut alteri nonnunquam alteram subtiliter intexeret, fabulaeque ipsius exitum ultro commutaret.²

Nec nos in tali disputatione fallat quantum temporis inter Sophoclem et Shaksperium prae-
terierit. Mementote enim haec Lucretii verba :

II. (8)
*Difference
between
the World
at 500 B.C.
and the
World at
1600 A.D.*

“Augescunt aliae gentes, aliae minuuntur,
Inque brevi spatio mutantur saecula animantum.”³

Quid mirum igitur si post duo annorum millia

¹ Cf. Hazlitt, *Lectures*, Lect. i., p. 25: “All the disposeable materials that had been accumulating for a long period of time, either in our own, or in foreign countries, were now brought together, and required nothing more than to be wrought up, polished, or arranged in striking forms, for ornament and use”; et *ib.*, pp. 28, 29: “Fancy’s air-drawn pictures after history’s waking dream shewed like clouds over mountains; and from the romance of real life to the idlest fiction, the transition seemed easy.—Shakespear, as well as others of his time, availed himself of the old Chronicles, and of the traditions or fabulous inventions contained in them in such ample measure, and which had not yet been appropriated to the purposes of poetry or the drama. The stage was a new thing; and those who had to supply its demands laid their hands upon whatever came within their reach; they were not particular as to the means, so that they gained the end. Lear is founded upon an old ballad; Othello on an Italian novel; Hamlet on a Danish, and Macbeth on a Scotch tradition.”

² Shakspere, *King Lear*. Cf. *infra*, pp. 63, 64.

³ Lucr. *De Rerum Natura*, II. 77, 78.

homines aliquantum sunt mutati?¹ Nec causam est difficile in promptu proferre. Quid enim de morte Christi dicam? Quid deinde de gentibus Germanicis totam per Europam undique effusis? Ecquis praeterea oblivisci potest, quantis certaminibus de Christi sepulcro gentes Europaeae dimicarint, unde Occidenti ut ita dicam Oriens tandem patefactus est? Quid novi non iam ab hominibus exploratum et compertum est, utpote qui totum prope orbem terrarum pervagati sint?² Quid postremo dicam de mathematicorum physicorum astrologorum scientia et experimentis, quid de doctrinae renovatione, quid denique de tantis inter theologos et inter philosophos exortis controversiis?³ Quid plura?

“Tempora mutantur, nos et mutamur in illis.”⁴

Nonne manifestum est quam longe rerum scientia et cognitione antiquis recentiores nos excellamus? Haec omnia, de quibus supra disseruimus, quantum in mentes hominum valuerint, nonne planissime apparet? Quare, hominibus quasi mutatis,⁵ prorsus

¹ Optime scripsit Molière (*Le Malade Imaginaire*, II. vii.): “Les anciens, monsieur, sont les anciens; et nous sommes les gens de maintenant.”

² Cf. R. Horton-Smith, *op. cit.*, p. 371. ³ Cf. *supra*, pp. 29, 30.

⁴ (Lotharius I., et) J. Owen. De huius versus scriptore vid. *Notes and Queries*, ser. I, vol. I. (1850), 234; ser. 3, vol. X. (1866), 170; ser. 4, vol. XII. (1873), 32; ser. 5, vol. I. (1874), 372; ser. 8, vol. I. (1892), 466. Cum ipso versu conferte proverbium illud inter Gallos usitatum: “Autres temps, autres mœurs”; et Alex. Pope, *Moral Essays*, Ep. i., 172, 173:

“Manners with fortunes, humours turn with climes,
Tenets with books, and principles with times.”

⁵ Cf. Scriptor. Anon. in *The Edinburgh Review*, vol. XXVI., Num. 51, p. 75: “History, as well as religion, has contributed to enlarge the

necesse erat ut Tragoediae ratio simul mutaretur. Dissimillimae ergo Sophoclis et Shaksperii artes, ita tamen ut utrique laus summa sit tribuenda, nec huic illam nec illi hanc praeponere audeamus.¹

Ad ultimam vero discrepantiae causam, ne in hac quidem diu commoraturi, nunc demum venimus. Agathon olim et Aristophanes, suadente Socrate, confessi sunt eiusdem artificis esse Tragoediam

II. (9)
*The Entire
Separation
of Tragic
and Comic
Elements in
Greek
Drama.*

bounds of imagination : and both together, by shewing past and future objects at an interminable distance, have accustomed the mind to contemplate and take an interest in the obscure and shadowy. The ancients were more circumscribed within 'the ignorant present time,'—spoke only their own language,—were conversant only with their own customs,—were acquainted only with the events of their own history. The mere lapse of time then, aided by the art of printing, has served to accumulate an endless mass of mixed and contradictory materials ; and, by extending our knowledge to a greater number of things, has made our particular ideas less perfect and distinct. Cf. etiam Stapfer, *op. cit.*, cap. iv., p. 78: "Les héros d'Eschyle et de Sophocle sont remarquablement bornés, et les limites extrêmement resserrées de leur horizon intellectuel sont une des principales causes de leur force. La portée de cet observation est générale ; pour toutes choses et chez tous les hommes, une intelligence étendue est plus contraire que favorable à la promptitude et à la vigueur de l'action. Une bonne part de l'irrésolution d'Hamlet doit être mise sur le compte de sa philosophie."

¹ Cf. Stapfer, *op. cit.*, Introd., p. 4 : "L'abondance nouvelle, inconnue aux anciens, d'idées, de sentiments, de faits, qui devaient entrer dans des compositions telles qu'Hamlet ou le Roi Lear, a brisé naturellement le moule de la tragédie de Sophocle, et un art différent est né, qu'il ne faut mettre ni au-dessous ni au-dessus de celui des Grecs, mais admirer, comme celui des Grecs, pour les beautés qui lui sont propres et dans les conditions historiques particulières à l'un et à l'autre." Cf. etiam Schlegel, *op. cit.*, Lect. i., p. 23.

et Comoediam componere,¹ nec temere assensi, gaudium enim et dolorem quasi ex uno fonte emanare satis inter omnes constat.² Cui non occurrit Praeses ille Foederatarum Civitatum, qui caedem quandam atrocissimam non sine acuto dolore contemplatus carmen comicum impetravit?³ Recordamini etiam haec verba ipsius Sophoclis:

χαρά μ' ὑφέρπει δάκρυον ἐκκαλουμένη,⁴

et

χῶρος γὰρ αὐτός ἐστιν ἀνθρώπου φρενῶν,
ὅπου τὸ τέρπον καὶ τὸ πῆμαινον φύει·
δακρυρροεῖ γοῶν καὶ τὰ χαρτὰ τυγχάνων.⁵

Nec minus in antiquissimis Dionysi ritibus gaudium cum dolore coniunctum erat; sensim tamen alter ab altero adeo dissociari coepit, ut Sophoclis tandem tempore Comoediam tragicus, Tragoediam comicus nemo attingeret.⁶

*Contrast
between
Sophocles
and
Shakspeare.*

Shaksperius autem, praeterquam quod et tragoe-
dias et comoedias ipse composuit, idem, id quod
Aeschylus fortasse et Sophocles longe a Tragoediae

¹ Plato, *Symposium*, cap. xxxix., p. 223 D. Cf. Coleridge, *op. cit.*, Part. II., § i., p. 187.

² Conferatur Plato, *Phaedo*, cap. iii., p. 60 B.

³ Abraham Lincoln; cf. Campbell, *Guide to Greek Tragedy*, cap. i., p. 3. Non aliter apud Shaksperium, in *Romeo and Juliet*, IV. iv. 108, Peter musicos alloquitur:

“O play me some merry dump to comfort me.”

⁴ Soph. *Fragm.* (786); cf. Pind. *Pyth.* iv. 213 (= 121).

⁵ Soph. *Fragm.* 824 (= 757).

⁶ “Τὸ δρᾶμα τὸ σατυρικόν,” quod poetarum tragicorum una cum tribus tragoediis semper erat componere (unde nomen τετραλογία, vid. Jebb, in *Dict. Antig.*, vol. II., s.v. ‘tragoedia,’ p. 860 B; Gow, *op. cit.*, cap. xxxi., p. 265), quam longe a vera Comoedia nec minus a Tragoedia distaret, optime exposuit Mahaffy, *op. cit.*, vol. I., cap. xiv., § 162, pp. 232, 233.

gravitate alienum esse videbatur, cum seriis vitae rebus nonnihil iocosi et comici in una eademque tragoedia ita commiscuit¹ ut naturam ipsam maiore quadam verisimilitudine imitatus sit.² Quid enim de comica servorum rixa,³ quid de musicis,⁴ in Romeone et Iulieta dicam? Quid de scurrae in Rege Learo facetiis? Quid denique de fossoribus et Hamleto inter se tam lepide colloquantibus?⁵ Cui etiam de mente possit excidere ianitor ille Macbethi, qui inter tantam domini perfidiam securus, necdum morte Duncani comperta, festivitate singulari se delectat?⁶ Nonne Shaksperium quam maxime licet admirari, qui rebus seriis nescioquid ridiculi ita immiscendo effecit ut ipsa tristitia et quasi caligo tragoediae tanto melius exstarent et emerent?⁷

¹ Hoc quasi vitium Shaksperio exprobrat inter alios W. Richardson, *Essays on some of Shakspeare's Dramatic Characters, to which is added an Essay on the Faults of Shakspeare* (1797), pp. 365-380; nostro autem arbitrio critici tales valde erraverunt.

Cavendum est ne fabulam Graecorum 'satyricam,' de qua mentionem modo fecimus (*supra*, p. 56, n. 6), huic arti Shaksperianae conferamus. At enim "τραγῳδίαν παίζουσαν" videtur eam nuncupasse Demetrius Phalereus (*De Elocutione*, § 169; cf. Jebb, in *Dict. Antiq.*, vol. II., s.v. 'tragoedia,' p. 860 B). Concedatur. Sed quam longe ab illa Shaksperianae artis ratione abhorret! Quanta differentia, discrimen quantum! Tragoediae Shaksperianae nequaquam conferenda est fabula 'satyrica.' Cum illo tantum fabularum genere, cui nomen inter Britannos 'pantomime,' iure comparari potest (cf. Mahaffy, *l.c.*).

² "Shakspeare ... imitates life, mingled as we find it with joy and sorrow." Coleridge, *op. cit.*, Pars I., Introd. p. 29.

³ Shakspeare, *Romeo and Juliet*, I. i.

⁴ Shakspeare, *Romeo and Juliet*, IV. v.

⁵ Shakspeare, *Hamlet*, V. i.

⁶ Shakspeare, *Macbeth*, II. iii.

⁷ Cf. Coleridge, *op. cit.*, Part. I., Lect. ii., pp. 54, 55. Conferamus etiam eiusdem *Table Talk*, ed. 3, pp. 259, 260: "In Beaumont

Nonnulla sane apud antiquos, nec non apud ipsum Sophoclem, 'vestigia ruris'¹ invenimus; exempli causa licet in mentem revocare nutricem in Aeschyli Choephoris Cilissam, in Sophoclis Antigone custodem, nuntium denique in Oedipode Tyranno; sed haec 'ruris vestigia' (quae vocantur) quam longe ab arte illa Shaksperiana distant!

Summatim igitur, ne diutius in hac re commoremur, nihil in tragoediis Aeschyleis, nihil in Sophocleis, apparet comici, nihil iocosi, nihil ridiculi, quod cum Shaksperio nostro comparetur.² Immo Tragoediae illorum rationi aptissime congruit prologus ille Shaksperianus:

"I come no more to make you laugh : things now,
That bear a weighty and a serious brow,
Sad, high, and working, full of state and woe,
Such noble scenes as draw the eye to flow,
We now present."³

and Fletcher's tragedies the comic scenes are rarely so interfused amidst the tragic as to produce a unity of the tragic on the whole, without which the intermixture is a fault. In Shakspeare this is always managed with transcendent skill. The Fool in Lear contributes in a very sensible manner to the tragic wildness of the whole drama."

¹ Hor. *Epist.* II. i. 160; Campbell, *Guide to Greek Tragedy*, cap. ii., p. 32.

² Unum e Tragicis Graecis hac quidem in re Euripidem Shaksperio conferre possumus, quippe qui in Alceste, quam 'satyricae' loco fabulae ultro composuit (vid. didascaliam codicis Vaticani 909; conferantur etiam Dindorf in praefatione ad editionem Alcestis, Oxonii emissam a. 1834, K. O. Müller, *op. cit.*, cap. xxv., § 8, p. 483, Donaldson, *op. cit.*, lib. I., cap. v., p. 75, Mahaffy, *op. cit.*, vol. I., cap. xiv., § 162, pp. 232, 233), cum seriis vitae rebus iocosius aliquid et comicum, arte quadam (ut ita dicam) Shaksperiana, commiscuerit.

³ Shakspere, *King Henry VIII.*, Prol. 1-5. Cf. Campbell, *Sophocles* (*Green's Classical Writers*), cap. ii., p. 14.

III.

COMPOSITION OF A TRAGEDY, BY SOPHOCLES AND BY SHAKSPERE—APART FROM POINTS ALREADY CONSIDERED.

His quidem de tanta artis Sophocleae et Shakspertianae diversitate satis superque expositis, ad alterum illud pergamus, quomodo Tragoediae rationes ita diversas hi quasi artis tragicae antistites perfectione tanta et absolute exornaverint. Atque id primum cavendum est, ne quis in verba eorum iuret, qui arbitrantur *τριλογίας*, ut Aeschylus, Sophoclem confecisse. Contra, primus Sophocles, ut ait Suidas,¹ *δρᾶμα πρὸς δρᾶμα* composuit. Fortasse, ut mos id temporis erat, de praemio tribus tragoediis adhuc certabat,² sed ita tamen ut nullo contextu, colligatione nulla coniunctae fuerint.³ Aeschylus vero tres unius fabulae actus adeo inter se conexos, ut non sine totius fabulae damno disiungi possent, in 'trilogia' spectatoribus proposuit.⁴ Si autem ad Sophoclem reversi Oedipum

III. (1)
The
Tragedies
of Sophocles
not to be
judged (like
those of
Aeschylus)
as Members
of 'Trilogies'
properly
so-called,
but to be
considered
(like those of
Shakspeare)
each as a
Separate
Whole.

¹ Suidas, s.v. *Σοφοκλῆς*.

² De fabula 'satyrica,' vid. *supra*, pp. 56, n. 6, et 57, n. 1.

³ Cf. Symonds, *op. cit.*, vol. I., cap. xiii., p. 421.

⁴ Vid. *supra*, p. 46, n. 2; cf. etiam Jebb, *Growth and Influence of Classical Greek Poetry*, cap. vi., pp. 203, 204, et in *Dict. Antiq.*, vol. II., s.v. 'tragoedia,' p. 860 B.

Non iniuria scripsit quidam criticus *τριλογίαν* Aeschyleam imitari θέσιν, ἀντίθεσιν, σύνθεσιν.

Tyrannum, Oedipum Coloneum, Antigonem intuemur, nonne manifestum est nulla rerum continuatione has tragoedias cohaerere? Quid enim de Creonte dicam, qui duos vel tres homines diversa indole praeditos sub uno nomine in unum ipse coniungit?¹ Si quis ergo 'trilogiam' se intueri arbitratur, in maximum errorem incidit, quippe qui praeterea longe ante Oedipum Tyrannum et Oedipum Coloneum compositam esse Antigonem prorsus ignoret.²

III. (2)
The Skill
with which
Sophocles
and
Shakspeare
conceal
themselves
in their
Work.

Quo errore sublato, nunc tandem ad Sophoclem et Shaksperium ipsos venire possumus. In primis igitur summa laude cumulandi sunt, quia nunquam (ut persaepe Euripides) nimis exposuerunt quid ipsi de rebus propositis sentiant; immo, ut qui artifices essent optimi, sententias suas, quantum fieri poterat, plerumque celaverunt. Quid mirum, igitur, si nihil fere de vita illorum e tragoediis colligere possumus? "Homerus et Shaksperius," inquit criticus quidam insignis,³ "duo illi illustrissimi poetae, nomina tantum nobis existunt." Nonne Sophoclem, de cuius vita omnino nihil e tragoediis, nihil fere et id quidem incertum ex aliis scriptoribus cognovimus, iure optimo illis adiungamus?

¹ Cf. Jebb, *Sophocles: Antig.* p. 1., *Oed. Col.* p. xxv.

² Vid. Symonds, *op. cit.*, vol. I., cap. xiii., pp. 436, 437; Mahaffy, *op. cit.*, vol. I., cap. xvi., § 186, p. 283; Jebb, *Sophocles: Antig.* (ed. 2, 1891), pp. xlix., 1.

³ H. Hallam, *Introduction to the Literature of Europe* (ed. 3, 1847), vol. II., cap. vi., § 34, pp. 175, 176: "Of William Shakspeare . . . it may be truly said that we scarcely know anything. . . . The two greatest names in poetry (Homer and Shakspeare) are to us little more than names."

Quae cum ita sint, quis est qui admiratione afficiatur, si artis ipsius tam studiosi, artifices se sollertissimos undique prae buerunt? Nec minime in materia tractanda artem suam eximiam exhibent. Quid de fabulis commutandis diceret Aristoteles supra exposuimus;¹ exitum ergo fabularum commutare satis inter omnes constat non licuisse Graecis poetis, sed loci tamen nonnihil fuisse inventioni, arti, dispositioni. Contemplemur enim Choephoros Aeschyli, Sophoclis Electram. Nonne hic de eadem fabula agitur? Nonne in utraque tragoedia idem Orestes, Electra eadem apparet? Nonne tragoediae utriusque exitus unus et idem, videlicet Clytaemnestrae et Aegisthi letum? Concedimus. Sed tamen quam longe distat haec ab illa! Apud Aeschylum enim primas agit Orestes, contra, in Electrae vitam et indolem studium omne conferendo, mira quadam arte effecit Sophocles ut dissimillimam fabulam composuerit. Ad inventionem et dispositionem si nunc mentem transferimus, in his quoque praestantissimum Sophoclem invenimus. In hac disputationis parte confitemur nos aliquando non posse cognoscere quantum scriptoribus Cyclicis sit attribuendum, quantum ipsis poetis tragicis; sed, ut possumus, de Sophoclis inventione breviter strictimque disseramus. Oedipus igitur, secundum fabulam, matre iam mortua Thebis adhuc regnare pergebat; hoc autem, ut quod rationi suae male conventurum fuisset, ita commutavit Sophocles, ut Oedipus, repentino casu

III. (3)
The
Difference
between the
Method
pursued by
Sophocles
and that
pursued by
Shakspeare in
handling the
Received
Material.
Sophocles:—

El.

O.T.

¹ Aristot. *Poet.* xiv., § 5, p. 1453 B; vid. *supra*, p. 52.

attonitus, regno se simul abdicaret;¹ deinde in eadem tragoedia trivium illud sceleratum, prope Potniadas ab Aeschilo positum, prope Delphos ideo collocavit Sophocles, ut meliore continuatione et contextu fabula cohaereret.² Nec nihil in Oedipode Coloneo commutavit; secundum enim fabulam vulgarem Polynice natu maior erat Eteocles, unde nihil regno occupando peccaverat; Polynicem autem maiorem natu idcirco induxit Sophocles,³ quo magis Eteocles una cum Thebanis peccasse videretur, et Polynices, ne ipse quidem omnino sceleris expers, tunc tamen civitate sua ipse natu maior expulsus, spectantium studium, quasi non nisi ius suum postulans et iniuriam vindicaturus, eo facilius teneret.⁴ In Philocteta vero si quid delectat, si quid misericordiam commovet, si quid spectantium animos exspectatione anxia tenet erectos, hoc omne Sophocles addendo Neoptolemo, cui non locus erat in fabula antiquissima, effecit.⁵ Postremo Ajax, ne diutius hic commoremur, nec noctu ut ait Pindarus,⁶ nec ut Arctinus⁷ ad primam auroram, sed, id quod arti multo melius congruit, sub ipso sole apud Sophoclem mortem sibi consciscit.⁸

Sophoclis igitur artem inventionem dispositio-

¹ Vid. Campbell, *Sophocles: Plays and Fragments*, vol. I., p. 106.

² Vid. Campbell, *l.c.*

³ Soph. *Oed. Col.* 1292 sqq.

⁴ Vid. Campbell, *Sophocles: Plays and Fragments*, vol. I., p. 239.

⁵ Cf. Jebb, *Sophocles: Phil.* (1890), pp. xxii., xxvii.

⁶ Ὅψις ἐν νυκτί, Pind. *Isthm.* iii. 59.

⁷ Vid. Schol. ad Pind. *Isthm.* iii. 59.

⁸ Vid. Campbell, *Sophocles: Plays and Fragments*, vol. II. (1881), p. 2.

nem fortasse iam satis scrutati, non possumus quin summum et perfectissimum esse artificem libenter eum confiteamur. Nec aliud de Shak- *Shakspeare:—* sperio concedendum est, quippe qui arte nova adhibita, ratione usus dissimillima, cumulum tamen perfectionis non minorem suis fabulis attulerit. Shaksperius enim, id quod nequibant Graeci poetae (quibus non nisi fabulas certas tractare licuit¹), tragoediarum materiam multiplicem variamque, nunc ex antiquitatis vel aetatis recentioris historia, nunc ex fabulis commenticiis, nunc ex tragoediis iam compositis assumptam, hanc omnem, ut supra commemoravimus,² ad scenam componebat. Non mirum igitur, si plurimas quas tractavit fabulas spectantium perpauci antea audierant. Quae cum ita essent, maximam commutandi licentiam Shaksperio spectatores dederunt. Quid ergo sibi permetteret, Rege Learo contem- *K. Lear.* plando facilius perspiciemus. Fabulam vero hanc ex annalibus Britanniae antiquis excerptam,³ de qua nescioquis tragoediam iam composuerat,⁴ usurpatam ita tractavit Shaksperius, ut ipsum exitum ultro commutaret. Secundum enim annales, Rex Learus Gallis simul adiuvantibus regnum reductus recuperavit; postea Rege iam mortuo, Cordelia ab iniquis sororum filiis oppressa

¹ Vid. *supra*, p. 52.

² *Supra*, p. 53.

³ Raphael Holinshed, *The Chronicles of England, Scotlande, and Irelande*, vol. I. (1577), Pars i. (*The Historie of Englande*), pp. 19, 20. Cf. etiam W. Aldis Wright, *Shakespeare, Select Plays: King Lear* (1875), p. v.

⁴ *The True Chronicle History of King Leir and his three daughters, Gonorill, Ragan and Cordella.* Vid. Aldis Wright, *op. cit.*, p. xiii.

et capta, "spe nulla libertatis oblata, ut quae fortitudine virili esset, mortem sibi conscivit."¹ Hoc tamen omne pro sua ratione commutavit Shaksperius. Deinde, id quod Graecis omnino non licuit, fabulae huic diversam alteram intexuit,² sed ita ut, huius etiam exitu omnino commutato, primam optime amplificaverit. Sunt qui arbitrantur duabus fabulis in unum sic coniunctis, Shaksperium neglexisse praeceptum illud Horatii :

"Denique sit quidvis, simplex dumtaxat et unum ;"³

simplicem non esse fabulam conceditur, unam tamen non esse vehementer negamus.⁴ Shaksperius enim, qua erat arte, sic effecit ut, Glosterii et filii miseriam contemplando, Regis ipsius sortem et Cordeliae vel maiore studio spectatores intuerentur. Quid ergo plura? Artificem Sophocli sane dissimillimum, sed non tamen imparem esse Shaksperium profecto concedendum est.

III. (4)
*Foils to
set off the
Chief
Characters
by Contrast.*

*In
Sophocles.*

Nec minus in hoc exstat eorum subtilitas, ut ille qui est secundarum aut tertiarum partium indole tam dissimili persaepe sit praeditus, quo clarius ipse primarum actor cum illo collatus eluceat. Ulysses enim in Aiace, nulla animi perturbatione agitatus, quam longe non tantum

¹ Holinshed, *op. cit.*, p. 20: "Hir two Nephewes . . . sonnes to hir aforesaide sisters . . . leuied warre against hir, and destroyed a great part of the land, and finally tooke hir prisoner, and leyd hir fast in ward, wherwith shee tooke suche grieve, beeing a woman of a manly courage, and despayring to recouer libertie, there she slew hirselfe."

² Vid. Aldis Wright, *op. cit.*, pp. ix. sqq.

³ Hor. *Ars Poetica*, 23.

⁴ Cf. Schlegel, *op. cit.*, Lect. xxv., p. 412.

ab Agamemnonis violentia sed ab Aiakis ipsius furore abhorret! Quam longe ab Oedipodis iracundia distat illa Creontis tranquillitas!¹ Cui praeterea in mentem non occurrit timiditas Ismenes quacum comparata tanto fortior exstat ipsa Antigone? Quid denique de Chrysothemide et Electra dicam?

Haud secus apud Shaksperium, philosophiae *In Shakspeare.* studio iamdudum deditus, animo parum firmo, dubitatione ambigua undique concitatus, quam aperte quam perspicue cum sodali Horatio collatus eminet Hamletus! Quis etiam in mentem non revocat satellitem illum fidissimum, cuius fortitudine effectum est ut Regis ipsius Leari imbecillitati nescioquid misericordiae accesserit?² Macbethus denique praesertim cum Banquone comparatus, qualis re ac veritate sit ipse, nonne longe manifestius apparet?

De Banquone autem et Macbetho facta mentione, ¹ necesse est ut pauca de simplici illa Tragoediae *A passing Remark on Sophoclean Simplicity, Shaksperian Complexity.* Sophocleae ratione, et de Shaksperianae varietate, diversitate, copia, rerum denique implicatione diligentius hic exponamus.³ Sicut apud Shaksperium Banquo, sic apud Sophoclem una cum Oreste *Difference between Banquo in Macbeth and Pylades in the Electra.* inducitur Pylades. Sed quanta inter illos distantia! Pylades enim et Orestes ambo a pueris una educati, societate perpetua atque amicitia adeo coniuncti, ut optime scripserit Ovidius⁴

“Par fuit his aetas, et amor,”

¹ Sophocles, *Oed. Tyr.*

² I.e. Kent in Shakspeare, *King Lear*. Cf. Campbell, *Guide to Greek Tragedy*, cap. xii., p. 233.

³ Cf. *supra*, pp. 42, 43.

⁴ Ovid. *Epist. ex Pont.* III. ii. 69.

vitae sorte (ut ita dicam) una eademque fruuntur. Quod olim amico cuidam scripsit idem Ovidius,¹

“O cui praecipue sors mea visa sua est,”

hoc de Pylade Orestes non iniuria dixisset. Si quid enim Oresti placet, si quid optime Oresti convenit, hoc tantum ut assequatur contendit Pylades; sortem denique Orestis suam esse sortem arbitratur; unde e duobus hominibus unus tantum existere videtur. Praeterea usque ab initio tragoediae ad finem ne unum quidem verbum effundit Pylades,² quo magis effectum est ut simplicitate tragoediae servata de unius Orestis sorte agi videatur. Banquonem contra et Macbethum, amicos eosdem et commilitones, laude non impari in eodem bello cumulos, vitiis denique eisdem obnoxios, sed ita ut alter innocens permaneret, alter honorum cupidine caeca illectus, Rege Duncano foedissime iam trucidato, Banquonem ipsum innocentem tanquam aemulum fraude impia iugulandum curaret, quo tandem modo in Tragoediae ratione tam simplici Sophocles hos ambo inducere potuit?³ Banquone tamen ideo inducto, quo clarius infamia et ignominia Macbethi emergerent, quantum maiestatis, quantum dignitatis, quantum denique gravitatis, tragoediae ipsi non suppeditavit Shaksperius?

*Banquo an
Impossibility in a
Sophoclean
Tragedy.*

III. (5)
*Artistic Use
of received
Metres by
Sophocles
and Shaks-
pere, and of
Prose by
Shakspeare.*

Ad artem quandam aliam, cuius in perfectione non minus eximium uterque se praebuit, nunc

¹ Ovid. *Trist.*, I. v. 2.

² Cf. *supra*, p. II.

³ Cf. Moulton, *op. cit.*, cap. vi., p. 226.

revertamur. De ipsis sane numeris satis supra disseruimus;¹ sed quanta arte et elegantia fabulae numeros accommodarint Sophocles et Shaksperius, hoc nunc exquiramus. In primis ergo metra *Sophocles:—* lyrica Sophoclea attendentibus mira quaedam coniunctio vel (ut ita Graece dicam) *συμπάθεια* numerorum cum ipsa fabula nobis ubique apparet. In Electra quidem, ut exemplum proferamus, numeri *Lyrics of the Chorus,* dactylici logaoedici anapaestici non sine multis aliis tam convenienter fabulae rationibus congruunt, ut carmini verba quasi musicus poeta prorsus aptasse videatur.² Nec tamen in hoc erroris *Lyrics on the part of the Actors,* incidamus, ut ad chorum modo lyricos numeros pertinere arbitremur. Actores enim ipsi, sive laetitia summa perfusi, sive insigni maerore afflicti, versus lyricos interdum profundunt.³ Iambi tamen *Iambics,* ab actoribus plerumque adhibentur, quos non minus quam metra lyrica subtilitate summa tractavit Sophocles; si quid enim mentem actoris vehementer perturbavit, numeris asperitatis nescioquid apposite arcessit, unde velut in speculo mentis perturbatio plane dispiciatur.⁴ Non aliter in ea fabularum parte quae forensi certamini⁵ respondet, versus actoribus ita callide accommodat ut quo magis exagitentur, eo magis contracto sermone

¹ *Supra*, pp. 49 sqq.

² Cf. Jebb, *Sophocles: Electra* (1894), pp. lxxii. sqq.; *Oed. Tyr.* (ed. 2, 1887), pp. xciv., xcv.; *Phil.*, p. xlix.

³ *E.g.* Soph. *El.* 86 sqq., 823-870, 1160-1162, 1232-1287; *Ant.* 806-882; *Trach.* 1085, 1086; *Phil.* 1081 sqq., etc. Cf. Campbell, *Guide to Greek Tragedy*, cap. vii., p. 129.

⁴ *E.g.* Soph. *Ai.*, 459; *Oed. Tyr.* 719, 967, 1496; *Phil.* 923, 924, 1029, 1302, etc.

⁵ Vid. *supra*, p. 51.

colloquantur.¹ Postremo numeris interdum afferendis trochaicis,² celeritatem quandam fabulae Sophocles non imperite addidit; sic in Oedipode Coloneo, ne diutius hic commoremur, Creonte Oedipum iamiamque corripiente, subito ingressus Theseus oratione rapida :

τίς ποθ' ἡ βολή; τί τοῦργον; ἐκ τίνος φόβον ποτὲ
βουθυτοῦντά μ' ἀμφὶ βωμὸν ἔσχετ' ἐναλίῳ θεῷ
τοῦδ' ἐπιστάτῃ Κολωνοῦ; λέξασθ', ὥς εἰδῶ τὸ πᾶν,
οὗ χάριν δεῦρ' ἦξα θάσσον ἢ καθ' ἡδονήν ποδός.³

Shakspeare:— Shaksperiusne pariter collaudandus sit deinceps investigemus. Immo vel magis quam Sophocles, nostro quidem iudicio, admirandus est Shaksperius, quippe qui versibus orationem solutam ultro intexuerit. Sophocles sane, ut supra dictum est,⁴ nihil nisi versus in suas tragoedias admisit, Shaksperius autem solutam orationem ita subtiliter adhibuit ut gravitate tragoediarum et dignitate nequaquam imminutis, veri similitudinem melius consecutus sit. Quid enim minus probabile quam ut loco et ordine inferiores sermone sublimi utantur? Vulgarem igitur sermonem illis non inconsulte Shaksperius accommodavit.⁵ Nec minus in hoc etiam artem eximiam ostendit, quod non

¹ *E.g.*, Soph. *El.* 1177-1226. 'Στιχομυθίαν' hanc nuncupavit Iul. Pollux (*Onomasticon*, IV. cxiii.), Anglice 'Parallel verse' Moulton (*op. cit.*, cap. iii., p. 86).

² Hos numeros, qui 'Trochaici tetrametri catalectici' proprie sunt vocandi, Anglice 'Accelerated rhythm' nuncupavit Moulton, *op. cit.*, cap. iii., p. 87.

³ Soph. *Oed. Col.* 887-890.

⁴ *Supra*, p. 50.

⁵ *E.g.*, Ianitor in Macbetho (II. iii.), fossore duo in Hamleto (V. i.), sannio in Rege Learo, scurra in Othellone, omnes oratione soluta utuntur.

tantum inferiores sic loquuntur, sed etiam homines vel praestantiores ad orationem solutam nonnumquam descendunt. Non tamen sine miro discrimine et delectu singulari effecit hoc Shaksperius; Hamletus enim ille quanta versuum vi et gravitate patris occisi manes obtestatur, ad ipsum scelus se concitat, matrem denique attonitam percellit! At contra, ubi cum satellitibus vilissimis, cum histrionibus, cum fossoribus colloquitur, protinus ad sermonem usitatum ita descendit ut ipse fossorum more festivitati facetiisque indulgeat.¹

Nec minorem in versus operam impendit Shaksperius, quibus subito abruptis, modo numeroque *Verse*, mutatis, accedente nescioqua asperitate, persaepe effecit ut haesitationem quandam actoris, sententiarum immutationem, mentis denique perturbationem plane ac perspicue significarit.² Praeterea est ubi versus ita expolivit ut syllabis extremis *Rhyming Verse*, inter se non sine elegantia quadam consonent; sed ne hoc quidem temere, quippe qui colloquium³

¹ Iure optimo Schlegel, *op. cit.*, Lect. xxiii., pp. 375 sq.: "The choice of the one form or the other (the choice of verse or prose) is everywhere (in Shakspeare) so appropriate, and so much founded in the nature of the thing, that I will venture to assert, even where the poet in the very same speech makes the speaker leave prose for poetry, or the converse, this could not be altered without danger of injuring or destroying some beauty or other."

Cum hac arte Shaksperiana fabularum Indicarum rationem non inepte nec sine causa comparemus: "They are all in verse, where the dialogue is elevated; and in prose, where it is familiar." Sir William Jones, *Sacontala; or, the Fatal Ring. An Indian Drama by Cálidás* (ed. 1870), Praef. p. 11.

² Cf. Schlegel, *op. cit.*, Lect. xxiii., p. 376.

³ E.g., *Hamlet*, I. v. 189-190; II. i. 118-119. *Macbeth*, IV. iii. 239-240; V. v. 49-52; viii. 33-34, 72-75. *King Lear*, I. i. 183-190, 257-268. *Othello*, V. ii. 370-371. *Antony and Cleopatra*, II. i. 50-51; III. xi. 73-74. *Timon*, IV. ii. 28-29; V. i. 223-226.

vel actoris unius orationem¹ terminatione tali expletam multo aptius saepissime concluderit. Praesertim in Romeone et Iulieta discrimine subtilissimo hoc artificium adhibuit; primis enim amoris deliciis allecti, versibus sic conclusis colloquuntur Romeo et Iulieta, sed ad finem tragoediae, Iulieta iam in busto composita, tum demum, speciosam deliciarum inanum pulcritudinem omnino aspernatus, sermone non nisi serio ac severo utitur Romeo; Paris contra, non dolore tanto excruciat, flosculos dum undique spargit, versus simul elegantissime inter se consonantes blandius profundit. Quam longe Paridi amore antecelleret Romeo, nonne dilucide sic demonstravit Shaksperius? Postremo non possumus quin mentionem faciamus de carminibus, quibus interpositis fabulae mirum quantum suavitatis adiecit Shaksperius. Carmen illud moriturae Desdemonae, tam dulce idem et tam triste, cui unquam de mente excidere possit?²

Songs.

¹ *E.g.*, *Hamlet*, II. ii. 633-634; III. iii. 95-96, 97-98. *Macbeth*, I. iii. 146-147; iv. 48-53; II. i. 63-64. *King Lear*, I. ii. 199-200. *Othello*, I. iii. 409-410; V. ii. 358-359. *Timon*, IV. i. 35-40; ii. 49-50.

² *Othello*, IV. iii. 141 sqq.:

“The poor soul sat sighing by a sycamore tree,
Sing all a green willow,” etc.

Carmina huiusmodi saepius in comoediis invenimus, *e.g.*, “Who is Sylvia, what is she?” (*The Two Gentlemen of Verona*, IV. ii. 39-53); “Sigh no more, ladies, sigh no more” (*Much Ado about Nothing*, II. iii. 64-76); “Blow, blow, thou winter wind” (*As You Like It*, II. vii. 174-190); “When that I was and a little tiny boy” (*Twelfth Night*, V. i. 398-417). Cf. etiam in fabula ‘romantica,’ cui titulus *The Tempest*, “Full fathom five thy father lies” (I. ii. 396-403), “Where the bee sucks, there suck I” (V. i. 88-94). Iuvat in

Quid plura? Artificem Sophocli fortasse dissimilem sed non idcirco inferiorem, immo haud scio an hac saltem in re superiorem Shaksperius noster se praebuit.

Quibus de re metrica satis iam expositis, stilum utriusque oportet in disceptationem vocari. In hac autem disputationis parte, tempora illa quibus vixerunt Sophocles et Shaksperius necesse est ut in mentem revocemus. Nonne videtis quo in motu temporum, quanta in conversione rerum ac perturbatione et Graeci et Britanni versati sint? Apud utrosque non sine discordiis civilibus magis magisque plebs eminuerat, et postremo, id quod maximi erat momenti, immensa vi hostium profulgata libertatem utrique conservaverant.¹ Unde plurima iam experti, ad cognitionis, doctrinae, cogitationis studium vehementer omnes incitari; imagines multiplices et inauditae in animos irrumpere, quas ad exprimendas variae similitudines et genera dicendi nova non poterant quin componerentur. Sophoclis igitur et Shaksperii stilum considerantibus nonne uterque nobis videtur summo studio contendisse ut imagines novas, quas verbis efferre vix posse se sentiret, eas tamen sive verborum artificio, sive subtilitate, sive asperitate quadam, sive rerum denique mira compressione,

III. (6)
*Style and
Diction of
Sophocles
and
Shakspeare.*

memoriam verba illa elegantissima redigere, quae de carminibus Shaksperii non iniuria scripsit Schlegel, *op. cit.*, Lect. xxiii., p. 378, "The songs interspersed (those, I mean, of the poet himself) are generally sweetly playful and altogether musical; in imagination, while we merely read them, we hear their melody."

¹ Vid. *supra*, pp. 19, 30.

sive alio quo modo, diligenter et acute exprimeret?¹

*Three
Stages in the
Style of
Sophocles.*

Iam vero, ut accuratius de stilo utriusque disputemus, Sophocles stilum quasi triplicem dicitur habuisse, quippe qui orationem Aeschyli tumidam atque inflatam primo imitatus, deinde artificiosiore quadam expolita, tum demum stilum ad mores explicandos aptissimum, lenitate quadam et aequabilitate distinctum, excogitaverit.²

*Three
Stages in the
Style of
Shakspeare.*

Nec non etiam Shaksperius tria dicendi genera expertus est; primo enim nonnihil arcessiti et elaborati, sententias diligentius ut ita dicam elucubratas, videmus; deinde ut in Iulio Caesare summa coniunctio vel convenientia verborum cum sententiis ubique eminent; in fabulis denique supremis tanta fit sententiarum copia ut verba fere deficere videantur.³ Copia ergo, ubertate, redundantia Shaksperius, Sophocles lenissima aequabilitate⁴ excellit; diversi

¹ Hanc fortasse ad causam referenda sunt tot verba inusitata quae in Fragmentis Sophocleis persaepe apparent. Cf. Campbell, *Sophocles: Plays and Fragments*, vol. I., pp. 1-3.

² Cf. Plutarch., *De Profect. Virtut. Sent.*, p. 79 B: ὡς περ γὰρ ὁ Σοφοκλῆς ἔλεγε, τὸν Αἰσχύλου διαπεπαιχῶς ὄγκον, εἶτα τὸ μικρὸν καὶ κατὰ τεχνὸν τῆς αὐτοῦ κατασκευῆς, τρίτον ἤδη τὸ τῆς λέξεως μεταβάλλειν [μεταλαβεῖν] εἶδος, ὅπερ ἐστὶν ἡθικώτατον καὶ βέλτιστον.

³ De hoc tertio stilo optime ait criticus quidam (J. Spedding in *The Gentleman's Magazine*, Aug. 1850) "The close-packed expression; the life, and reality, and freshness; the rapid and abrupt turnings of thought, so quick that language can hardly follow fast enough; the impatient activity of intellect and fancy, which having once disclosed an idea, cannot wait to work it orderly out; the daring confidence in the resources of language, which plunges headlong into a sentence without knowing how it is to come forth." Cf. Dowden, *Shakspeare: His Mind and Art*, cap. iii., p. 126; *Shakspeare (Primer)*, cap. iv., p. 37.

⁴ Ad hanc exquisitam et aequabilem orationis suavitatem referendum est nomen "Ἀρθὺς μέλισσα," quod admiratione perculsi Athenienses

sane, sed ita tamen ut neutrum sui velimus esse dissimilem.

De stilo autem eorum disserentibus pauca nobis sunt addenda de arte et subtilitate, unde sicut numeros modosque¹ sic etiam orationem fabulae ipsius rationi idonee accommodaverunt. Macbethum ergo et Oedipum Tyrannum intueamur. Quanta sublimitate, quanta elatione atque altitudine orationis, atrocitatem tragoediae etiam adauxit Shaksperius! Nec minus apposite in Oedipode Tyranno usque ab initio ad discrimen extremum lenitate tam aequabili profluit oratio, ut, cum asperitate posteriore collata, nobis statim in mentem proverbium illud revocet "Ante procellam tranquillitas."² Coniunctionem hanc et συμπαθειαν orationis ipsius cum tragoedia non possumus quin et apud Sophoclem et apud Shaksperium valde admiremur.

Sunt qui orationis turpitudinem Shaksperio non minime exprobraverunt,³ quibus interdum assentendum esse non negamus; persaepe tamen consulto et mira quadam arte talem orationem Shaksperium attulisse valde ac vehementer affirmamus. In Romeone enim et Iulietta, ut unum saltem exemplum proferamus, pallorem Iulietae, extremum in discrimen subito illatae, per foedissimas ipsas

The Skill with which Sophocles and Shakspeare are wont to harmonise the Diction with the Action of the Tragedy.

Shakspeare's 'Vulgarity' not always reprehensible, often admirable from a Dramatic point of view.

Sophocli dederunt (vid. Schol. ad Aristoph. *Vesp.* 460; neque aliter Suidas, s.v. Σοφοκλῆς: Προσηγορεύθη δὲ Μέλιττα, διὰ τὸ γλυκύ).

¹ Vid. *supra*, pp. 66 sqq.

² "The calm before the storm." Conferatur etiam Thomas Campbell, *Gertrude of Wyoming*, Pars III. v. 4:

"The torrent's smoothness ere it dash below."

³ E.g. Richardson, *op. cit.*, pp. 365, 375. Contra Coleridge: *Lectures and Notes on Shakspeare, etc.* (ed. cit.), Pars II. § 6, p. 408.

patris contumelias¹ apertissime (nostra saltem sententia) significavit Shaksperius.² Nec minus horrorem servi exterriti sordida oratione³ perspicue nobis in Macbetho indicavit. In summa igitur, 'turpitudinem' (quae vocatur) Shaksperianam tanquam vitium ubique reprehendendo magnopere et inepte fallamur.

III. (7)
'Jeux de
Mots';

of two
kinds:

Nec desunt qui Shaksperium valde idcirco reprehenderint, quod facetiis salibusque non comoedias tantum sed etiam tragoedias persperserit. Quorum duo genera sunt; unum dicacitatis, alterum (ut ita cum Cicerone⁴ dicam) notationis, quae fit ubi ex vi nominis argumentum aliquid etiam de vita et moribus elicitur.

(a)
Playing on
Names;

In primis igitur de hoc altero artificio libet disserere, quippe quod inter omnes communius esse videatur. Gentes enim diversae, diversis

¹ Shakspeare, *Romeo and Juliet*, III. v. 157:

"Out, you green-sickness carrion! out, you baggage!
You tallow face!"

² Cf. C. et M. Cowden Clarke, *The Plays of William Shakespeare* (1874, etc.), vol. III., p. 184, n. 87; Dowden, *Shakspeare: His Mind and Art*, cap. iii., p. 113.

³ Shakspeare, *Macbeth*, V. iii. 11 sqq.:

"The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose-look? . . .
Go prick thy face, and over-red thy fear,
Thou lily-livered boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?"

⁴ Cic. *Topica*, viii., § 35: "Multa etiam ex notatione sumuntur. Ea est autem cum ex vi nominis argumentum elicitur: quam Graeci *ἐτυμολογίαν* vocant, id est, verbum ex verbo, veriloquium: nos autem novitatem verbi non satis apti fugientes, genus hoc notationem appellamus, quia sunt verba rerum notae." Cf. Cic. *ib.*, ii., § 10.

temporibus, quasi ab ipsa Natura adductae, festiuitate tali plerumque se delectauerunt. Quid enim de libris Mosis antiquis dicam,¹ quid de ipsis Iudaeorum vatibus,² quid de Homero³ et de Aeschylo,⁴ de poetis Indicis,⁵ de Cicerone,⁶ de Petrarcho, et multis aliis quos longum est enumerare?⁷ Quod cum ita sit, quid mirum si lepori tam usitato Sophocles et Shaksperius loci aliquid dederunt? Si exemplum licet afferre, ⁱⁿ *Sophocles*, cui non statim occurrit Ajax ita de miseria sua conquerens?

Αἰατ' τίς ἄν ποτ' ᾤεθ' ὦδ' ἐπώνυμον
τοῦμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;
νῦν γὰρ πάρεστι καὶ δις αἰάξειν ἐμοὶ
καὶ τρίς· τοιούτοις γὰρ κακοῖς ἐντυγχάνω.⁸

¹ E.g., *Genesis*, xxvii. 36: "Is not he rightly named *Jacob* ('*supplanter*')? for he hath *supplanted* me these two times."

² E.g., *Micah*, i. 14: "The houses of *Achzib* ('*liar*') shall be a *lie* to the Kings of Israel."

³ E.g., *Hom. Od.* I. 62: τί νύ οἱ (Ὀδυσῆϊ) τόσον ὠδύσαο, Ζεῦ;

⁴ E.g., *Aesch. Agam.* 681 sqq.:

τίς ποτ' ὠνόμαζεν ὦδ'
ἐς τὸ πᾶν ἐτητύμως
· · · · ·
τὰν δορίγαμβρον ἀμφινεικῇ θ' Ἑλέναν;
ἐπεὶ πρεπόντως
Ἑλένας ἑλάνδρος, ἑλέπολις, κ.τ.λ.

⁵ E.g., *Kālidāsa, Ākuntalā*, Act. I. (*Sacountala*; or, *The Fatal Ring. An Indian Drama by Kālidās. Reprinted from the Translation of Sir William Jones*, ed. 1870), p. 27: "Properly are you named *Priyamvadā* ('*kindly-speaking*')."

⁶ E.g., *Cic. in C. Verrem*, Act. 2, I., xlv., § 121: "Alii . . . negabant mirandum esse, ius tam nequam esse *verrinum*; alii . . . sacerdotem execrabantur, qui *verrem* tam nequam reliquisset."

⁷ Vid. E. M. Cope ad *Aristot. Rhet.* II. xxiii., § 29; *Schlegel, op. cit.*, Lect. xxiii., p. 366.

⁸ *Soph. Aj.* 430-433.

and, less
frequently,
in
Shakspeare.

Apud Sophoclem vero crebrius quam apud Shaksperium festivitas huiusmodi apparet,¹ sed nihilominus, in tragoedia Shaksperii quasi historica cui titulus Ricardus Alter, sicut apud Sophoclem Ajax sic Ricardi patruus de suo nomine iamiamque moriturus argute iocatur.² Talisne, quaeso, festivitas reprehendenda est? Immo cum natura tam convenienter congruit,³ ut lugentibus nescioquid luctus non sine verisimilitudine singulari sic arcessiverint poetae.

¹ Cf. etiam Soph. *Ai.* 574-576 :

ἀλλ' αὐτό μοι σύ, παῖ, λαβὼν ἐπώνυμον,
Εὐρύσ**α**κες, ἴσχε διὰ πολυρράφου στρέφων
πόρπακος ἐπτάβοιον ἄρρηκτον **σά**κος.

Ant. 110, 111 :

ὃς ἐφ' ἡμετέρα γὰ Πολυνείκους
ἀρθεῖς **ν**εικέων ἐξ ἀμφιλόγων, κ.τ.λ.

Fragm. 880 (= 408) :

ὄρθως δ' Ὀδυσσεύς εἰμ' ἐπώνυμος κακοῖς
πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί.

Fragm. 597 (= 573) :

αὕτη δὲ μάχιμός ἐστιν ὡς κεχρημένη
σαφῶς **σ**ιδήρῳ καὶ φοροῦσα τοῦνομα.

² Shakspeare, *King Richard II.*, II. i. 72-74 :

King Rich. "What comfort, man? how is't with aged Gaunt?"

Gaunt. "Old Gaunt indeed, and Gaunt in being old."

³ Cf. Shakspeare, *King Richard II.*, II. i. 84, 85 :

King Rich. "Can sick men play so nicely with their names?"

Gaunt. "No, misery makes sport to mock itself."

Conferatur etiam Coleridge, *Lectures and Notes on Shakspeare, etc.*, Pars II., § iii., p. 262 : "Can sick men play so nicely with their names?" Yes! on a death-bed there is a feeling which may make all things appear but as puns and equivocations. And a passion there is that carries off its own excess by plays on words as naturally, and, therefore, as appropriately to drama, as by gesticulations, looks, or tones. This belongs to human nature as such, independently of associations and habits from any particular rank of life or mode of employment."

De notatione hactenus. Ad meram igitur ^(b) dicacitatem, quae "in iaciendo mittendoque ridiculo" ^{Puns pure and simple; scarcely to be found in Sophocles, frequent in Shakspeare.} ¹ consistere videtur, deinceps pergamus. In hac quasi facetiarum iaculatione, Sophocli (apud quem vix inveniri potest ²) longe antecellit Shaksperius. Nec sine elegantia quadam et subtilitate summa tragoediis suis facetias plerumque Shaksperius aspersit. Quis enim reprehendere eum audeat, quod amoris "dulci amaritie" ³ exagitatus salibus se Romeo delectat, ^{Their Natural and Dramatic Value.} ⁴ quod Hamletus perpetuo dolore obrutus asperiores tandem facetias emittit, ⁵ quod Mercutius denique, ab inimicis confossus, virili tamen ingenio praeditus morte vel appropinquante iocosius aliquid profert? ⁶ Nonne tragoediarum, nonne ipsius Naturae, rationi facetiae tales quam aptissime conveniunt? ⁷ Nec minore sollertia persaepe, ut

¹ Cic. *Orator*, xxvi., § 87.

² Causam nobis exquiruntibus videtur ad hoc referendum esse, quod Sophocli (ut supra diximus, pp. 56 sqq.) nihil fere comici in tragoediis inducere licebat.

³ Catull. *Carm.* lxxviii. 18.

⁴ Shakspeare, *Romeo and Juliet*, I. iv. 15, *sole, soul*; 18, 19; *soar, sore*.

⁵ Shakspeare, *Hamlet*, I. i. 65:

"A little more than *kin* and less than *kind*."

⁶ Shakspeare, *Romeo and Juliet*, III. i. 101:

"Ask for me to-morrow, and you shall find me a *grave* man."

⁷ Vid. *supra*, p. 76, n. 3. Conferte etiam Coleridge, *op. cit.*, Part. II., § iii., p. 263: "No doubt, something of Shakspeare's punning must be attributed to his age, in which direct and formal combats of wit were a favourite pastime of the courtly and accomplished. It was an age more favourable, upon the whole, to vigour of intellect than the present, in which a dread of being thought pedantic dispirits and flattens the energies of original minds. But independently of this, I have no hesitation in saying that a pun,

servorum festivitate in Romeone et Iulieta,¹ facetiis idcirco graviora distinxit Shaksperius, quo severior et tristior exitus ipse tragoediae existat; Macbethi enim uxor vel in medio discriminis horrore ita iocatur² ut sceleri ipsi foedissimo nescioquid vel horridioris ultro accedat.³

III. (8)
'Tragic
Irony.'

Qua in disputatione satis iam commorati, pergamus ad "Ironiam Tragicam" quae vocatur. Verborum sane ironia ac dissimulantia, quod "genus perelegans et cum gravitate salsum" vehementer collaudat Cicero,⁴ longe omnibus antiquis et recentioribus unum praestitisse Socratem nemo est quin libenter concedat. Rerum autem ironia, quae non minime ab illo lepore Socratico discrepat, dicitur unus omnes superasse Sophocles. Qua de re tam acute disputaverunt critici duo Britannici,⁵ ut hic accuratius disserere nobis non

if it be congruous with the feeling of the scene, is not only allowable in the dramatic dialogue, but oftentimes one of the most effectual intensives of passion."

¹ Shakspeare, *Romeo and Juliet*, I. i. 3, 4, 6, *collier, choler, collar*.

² Shakspeare, *Macbeth*, II. ii. 55:

"If he do bleed,
I'll *gild* the faces of the grooms withal;
For it must seem their *guilt*."

³ "The sudden introduction of a jest amid the weird terrors of the scene startles us: it is a gleam of ghastly sunshine that suddenly strikes across a stormy landscape." F. A. Bather, *The Puns of Shakespeare*, in libro cui titulus *Noctes Shaksperianae* (1887), p. 79. Dilucide hic criticus, *l.c.*, de Shaksperii festivitate salibusque disputavit.

⁴ Cic. *De Oratore*, II. lxxvii., § 270.

⁵ Thirlwall *On the Irony of Sophocles*, in *The Philological Museum*, vol. II., pp. 483-537; Campbell, *Sophocles: Plays and Fragments*, vol. I., pp. 112-118.

necesse sit. Quae tamen et qualis sit Ironia Tragica The
Meaning
of the
Expression.
breviter exquirentibus, nihil nobis videtur manifestius exponere quam verba illa, quae Numen in Miltonis nostratis Como, discriminis innocenti feminae imminentis haud ignarum, emittit :

“Amazed I stood, harrowed with grief and fear,
And oh, poor hapless nightingale, thought I,
How sweet thou sing'st, how near the deadly snare !”¹

spectatores enim haudquaquam deceat superbia et arrogantia idcirco efferri, quia eventus rerum posteriores ipsi melius providere possunt, immo eo magis illorum oportet misereri qui miseriam suam cognoscere nequeunt.

Tanta igitur arte tragoedias suas composuit Tragic
Irony of
Sophocles.
Sophocles, ut plerumque, sicut “toto genere orationis” Romanus ille Scaevola,² sic toto genere tragoediae Sophocles “severe ludere” videatur. Fabularum certe, quas tractabat, exitus spectatores plerumque omnes antea cognorant;³ diligentius ergo enitebatur ut persaepe aliter res habere videretur ac reapse haberet, unde nescioquid spei obscurae et exspectationis sollicitae spectatoribus adderetur. Quid enim dicam de tota Oedipodis O.T.
Tyranni tragoedia? Nonne usque ab initio ad finem hanc ironiam tragicam videmus? Quanta enim maiestate, quanta dignitate, quanta amplitudine procedit Oedipus! Qui Sphingis aenigma solus olim solverat, nonne is nunc etiam pestis recentioris causam inveniet? Civitatem qui olim

¹ Milton, *Comus*, 565-567. Cf. Campbell, *Guide to Greek Tragedy*, cap. xii., p. 214.

² Cic. *De Oratore*, II. lxvii., § 269.

³ Cf. *supra*, pp. 52, 61.

servaverat, nonne is iterum servare poterit? Idem tamen dum civitati se studiosissime ac diligentissime semper consulere profitetur,¹ quam minime suspicatur per ipsum se in tantum discrimen rem esse adductam! Deinde ubi Creon Delphis regressus, et corona frontem, quasi responso optimo impetrato, redimitus, oracula ipsa² Oedipodi renuntiat, quis tandem spectatorum ignorat quid illa oracula re vera velint? Qui denique Laii sicarium vehementer exsecratur, idem tamen Oedipus quam minime conicit se ipsum esse sicarium!³ Quid plura? Totam per tragoediam spectantium animos exspectatione ambigua erectos usque ab initio ad finem Sophocles sic tenuit. In *Electra* etiam patet haec tragica ironia et in promptu est omnibus. Clytaemnestra enim, dum morte Orestis comperta delectatur,⁴ quam minime divinat Agamemnonis ultorem Orestem ipsum iamiamque vivum adesse! Aegisthus etiam, coram ipso Oreste tanquam mortuo, intolerantissime se iactat et gloriatur.⁵ Quanta rerum ironia! Adstat enim Orestes ipse, nec multo post is qui tantam insolentiam arrogantiam contumaciam modo praetulerat, non potest quin, animo tandem demisso, necessitati pareat extremae.

*Tragic
Irony of
Shakspeare.*

Talemne ironiam apud Shaksperium invenimus? At enim fabulas quas Shaksperius tractavit, spectatorum perpauci antea audierant,⁶ unde rerum

¹ Soph. *Oed. Tyr.* 58 sqq.

² Soph. *Oed. Tyr.* 87 sqq.

³ Soph. *Oed. Tyr.* 224 sqq.

⁴ Soph. *El.* 773 sqq.

⁵ Soph. *El.* 1442 sqq.

⁶ Vid. *supra*, pp. 53, 63.

ironiam (si qua inerat) nulla ratione dispicere poterant spectatores, quippe qui tragoediae exitum providere nequirent. Sed Shaksperius tamen, qua erat arte, qua subtilitate, temporis intervallis interponendis, loco crebrius mutando, actores denique persaepe secum loquentes singulos inducendo,¹ rem totam spectatoribus adeo patefaciebat et illustrabat, ut exitum tragoediae plerumque possent providere. Macbethum enim, ut exemplum proferamus, nunc uxore persuadente consilia ineuntem,² nunc dubitatione exagitatum,³ nunc consilia vix intermissa rursus ab integro maturantem⁴ ante ipsos oculos intuemur. Haud aliter uxor Macbethi qualis sit, quanta crudelitate, quanta audacia, quanta animi firmitate instincta, elucet longe antequam ad scelus ipsum propositum una cum Macbetho aggreditur.⁵ Quae cum ita sint, spectatores, animis suspensis exspectantes, quid sit eventurum facile antea intellegunt; unde non possunt quin tragica rerum ironia quam maxime sollicitentur. Cui enim non in mentem statim occurrit Rex ille Duncanus, vir *Macb.* summa liberalitate, magnanimitate insigni, qui Macbethum nulla unquam iniuria affecerat, contra, pro tot tantisque meritis ad amplissimos honores iam perduxerat? Ad eundem Macbethum igitur quasi ad intimum amicum deversurus, nullo timore, suspicione nulla incedit. Nec non castellum ipsum

¹ Vid. *supra*, p. 41 et n. 3.

² Shakspere, *Macbeth*, I. v. 57 sqq.

³ Shakspere, *Macbeth*, I. vii. 1-58.

⁴ Shakspere, *Macbeth*, I. vii. 72-82.

⁵ Shakspere, *Macbeth*, I. v.-vii.

Macbethi tam mira verborum elegantia descripsit Shaksperius, ut tragicam rerum ironiam valde sic amplificavit.¹ Securus ergo, velut olim in suam Agamemnon, sic Duncanus quasi in amici aulam, nunquam rursus egressurus, ingreditur. In fine etiam tragoediae nonne rerum ironiam vel dissimulantiam in eo quam maxime dispicimus, quod penitus sagarum divinationi² confidens perpetuam sibi fortunae stabilitatem sperat vel potius exigit Macbethus? Idem tamen, nullo ne hostium quidem irruentium metu adhuc exterritus, ut qui superari prorsus nequeat,³ serius tandem in proelio

¹ Shakspeare, *Macbeth*, I. vi. 1-10 :

Dun. "This castle hath a pleasant seat ; the air
Nimbly and sweetly recommends itself
Unto our gentle senses."

Ban. "This guest of summer,
The temple-haunting martlet, does approve,
By his loved mansionry, that the heaven's breath
Smells wooingly here : no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle :
Where they most breed and haunt, I have observed,
The air is delicate."

Non sine elegantia Gervinus, *op. cit.*, p. 595 : "The royal guest enters trustfully and with careless pleasure beneath that roof where the wandering martlet had found an undisturbed abode." Cf. etiam Sir Joshua Reynolds, *Literary Works* (ed. 1835), vol. I., viii., p. 442 ; J. E. Sandys, *Euripidis Bacchae* (ed. 3, 1892), pp. lxxix., lxx.

² Shakspeare, *Macbeth*, IV. i. 79-81 :

"Be bloody bold and resolute ; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth." (Cf. V. iii. 6, 7.)

id. *ib.* IV. i. 92-94 :

"Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him."

³ Shakspeare, *Macbeth*, V. iii. 1-10.

supremo cognoscit quid illa sagarum oracula reapse significaverint. Shaksperium igitur talium rerum dissimulatione summum se artificem prae-buisse quis est qui non confiteatur? Sophocles autem hoc artificio idcirco magis quam Shaksperius utebatur, quia hac una ratione spectantium animos, quibus antea notus erat exitus,¹ usque ad finem tragoediae erectos tenere poterat; cuius rei facilius efficiendae causa, ad spem quandam ambiguam, ad laetitiam incertam, ad caecam denique exspectationem, crebro etiam per chori carmina² spectatores alliciebat, quo magis in ipso tragoediae exitu misericordia commoverentur.

*Tragic
Irony more
necessary in
Sophocles
than in
Shakspeare.*

His autem de 'Ironia Tragica' iam satis editis, commoremur, quaeso, in illa "convenientia et conjunctione naturae"³ quam Sophocles et Shaksperius ubique praestiterunt. En miram illam inter mortales et naturam *συνπάθειαν* (ut ita cum Cicerone⁴ dicam) quanta arte amore quanto Sophocles explicavit! Nec temere dixerunt critici heroas vehementer iam exagitatos tunc cum maxime naturae ipsius amoenitates studio acerrimo contemplari.⁵ Aiacem enim ipsum, mortem sibi extremam iamiamque consciturum, nullus filii infantis et uxoris amor, nulla gloriae cupido, ne poenae quidem ab Ulixē repetendae morantur, sed nescioquid maeroris quod iam relinquendi sint

III. (9)
*Feeling for
External
Nature,
and its
Harmony
with the
Action of
the Drama.
Sophocles:—*

Aj.

¹ Vid. *supra*, pp. 52, 61, 79.

² E.g. Soph. *Ai.* 693 sqq.; *Ant.* 148 sqq.; *Oed. Tyr.* 1086 sqq.; *Trach.* 205 sqq.

³ Cic. *De Divinatione*, II. lx., § 124.

⁴ Cic. *l.c.*

⁵ Campbell, *Sophocles* (*Green's Classical Writers*), cap. xiv., p. 135.

*Phil.**O.C.*

amnes, antra, silvae, omnia sibi mira quadam consuetudine coniuncta.¹ Quid dicam de Philocteta, qui ab omnibus destitutus, montium fluviorum avium ferarum consortione per decem annos adeo se consolatur ut non sine desiderio summo tandem abire possit?² Nec nimium Sophoclem collaudare possumus, quod in Oedipode Coloneo naturam ipsam fabulae tam studiose coniunxerit; tranquillitas enim quasi divina undique apparet, dum, longo fessus itinere, senex Oedipus ingreditur nemus illud Eumenidum amoenum, lauris vitibus olivis pulcherrime consitum, unde primo iam vere voces suavissimas effundunt luscinae;³ omnis denique natura serenitate insolita frui videtur, quae Oedipodi, ad unam curarum requiem et extremam mortis gloriam attento, praeclare convenit. Quis etiam oblivisci possit, quanto amore, quanta elegantia, Coloni sui⁴ amoenitates poeta celebraverit in illo carmine,⁵ quo iudicibus semel recitato, desipientiae crimine statim ab omnibus liberatus est?⁶ Quid denique dicam de grandinis procella, de fulgure, de tanto tonitrus fragore,⁷ unde Oedipodi

¹ Vid. Soph. *Ai.* 412-415, 417-422, 859.

² Vid. Soph. *Phil.* 936, 1452 sqq.

³ Soph. *Oed. Col.* 16-18. Eleganter Jebb, *Sophocles: Oed. Col.*, p. xii.: "While the snow still lingers on the distant hills (v. 1060), the song of many nightingales is already heard from the thick covert of this grove in the Attic plain" (vv. 17, 18); "we seem to breathe the air of a bright calm day at the beginning of April."

⁴ In Atticae pago Colono natus est Sophocles (Suidas, s.v. Σοφοκλῆς:—Σοφοκλῆς, Σοφίλου, Κολωνῆθεν, Ἀθηναῖος).

⁵ Soph. *Oed. Col.* 668 sqq.

⁶ Cic. *De Senectute*, vii., § 22.

⁷ Vid. Soph. *Oed. Col.* 1456, 1463, 1464, 1466, 1482, 1503, 1504, 1514, 1515, 1606.

iam morituro nescioquid divini nescioquid mystici
tam mirabiliter adhibuit?

Nec minus, immo fortasse vel magis, quam *Shakspeare*:--
Sophocles naturam tragoediis suis tam intime (ut
ita dicam) accommodavit Shaksperius, ut omnia
inter se plane conexa et apta penitus cohaereant.
Cui non statim occurrit tragoedia illa de Rege *K. Lear*.
Learo composita, ubi ventis inter se contentione
summa dimicantibus, infensis procellis,

Nunc hinc nunc illinc abrupti nubibus ignes

Concursant; cadit in terras vis flammea volgo?¹

Nonne tota ipsa Natura videtur iniuriam cum Rege
afflicto penitus consociare?² In Macbethi quidem *Macb.*
aulam die sereno securus ingreditur Duncanus,³ at
noctis adventu, quanta caligo, quantus horror
et fremitus omnibus ubique rebus sunt offusi,⁴
tanquam si ipsa natura, tanta Macbethi perfidia et
scelere tam foedo tam atroci acerrime perculsa,
vehementer exhorresceret! Cui denique non in
mentem venit nox illa tempestate portentis pro- *Jul. Caes.*
digiisque turbulentissima,⁵ qua tandem exacta
deceptus a suis amicis Iulius Caesar fraude impia
confossus est?⁶ In Romeone et Iulieta autem *R. and J.*
non iam de turbine de tempestate de procellis

¹ Lucr. *De Rerum Natura*, II. 214, 215.

² Vid. Shakspeare, *King Lear*, II. iv. 290, 311, 312; III. i. ii. iv.;
IV. vii. 32-35, "the warring winds," "the deep dread-bolted
thunder," "the most terrible and nimble stroke of quick, cross
lightning."

³ Vid. Shakspeare, *Macbeth*, I. vi. 1 sqq.

⁴ Vid. Shakspeare, *Macbeth*, II. i. 49-60; ii. 2-4, 15-19, 22, 35-43.

⁵ Vid. Shakspeare, *Julius Caesar*, II. ii. 1-3, 13-26, 38-40; cf.
etiam *Hamlet*, I. i. 113 sqq.

⁶ Cf. Dowden, *Shakspeare: His Mind and Art*, cap. iii., pp. 103, 104.

agitur; miram potius naturae serenitatem rebus tam subtiliter offudit Shaksperius, ut optime tragoediae ipsius rationi haec quasi aestiva tranquillitas respondeat.¹

Quid ergo plura? Hic ut semper pro sua quisque parte Sophocles et Shaksperius eximios se artifices praebuerunt, utpote qui hominum vitam in fabulis imitantes,² eidem, id quod ad homines valde pertinet, Naturae simul ipsi nonnihil loci dederint.

III. (10)
'Anachronisms' and
'Contemporary Allusions'
in *Sophocles*
and
Shakspeare;

Iam vero ad reliqua pergamus, quae in disceptationem quaestionemque nondum vocavimus. Imprimis igitur sunt qui Sophocli et Shaksperio acerrime vitio verterunt,³ quod temporibus nonnunquam errarint, et fabulis antiquis nescioquid

¹ Liceat mihi verba collaudare quae elegantissime de hac tragoedia scripsit V. E. P. Chasles, *Études sur W. Shakspeare, Marie Stuart, et L'Arétin* (1851), p. 141, nec minus exquisite sic Anglice reddidit Dowden, *Shakspeare: His Mind and Art*, cap. iii., pp. 101 sq.: "Who does not recall those lovely summer nights, in which the forces of nature seem eager for development, and constrained to remain in drowsy languor—a mingling of intense heat, superabundant energy, impetuous power, and silent freshness?"

"The nightingale sings in the depths of the woods" (III. v. 4).
"The flower cups are half-closed. A pale lustre is shed over the foliage of the forests, and upon the brow of the hills" (III. v. 9 sq.).
"The deep repose conceals, we are aware, a procreant force; the melancholy reserve of nature is the mask of a passionate emotion. Under the paleness and the coolness of the night, you divine restrained ardours, and flowers which brood in silence, impatient to shine forth.

"Such is the peculiar atmosphere with which Shakspeare has enveloped one of his most wonderful creations—Romeo and Juliet."

Cf. Alex. Pope, *Essay on Man*, Ep. ii. 2:

"The proper study of mankind is man."

³ E.g. Richardson, *op. cit.*, pp. 365, 389.

recentioris et suis temporibus aptioris persaepe intexuerint. Rerum gestarum memoriaeque veteris ordinem et Sophoclem et Shaksperium aliquantulum mutasse, concedimus. In primis enim certamina Pythia, quae florente ipso Oreste nondum instituta erant, in Electra commemoravit Sophocles.¹ Deinde in Oedipode Coloneo, quamvis in Peloponnesum Oedipodis tempore nondum invasissent Dores, nomen tamen eidem “Δωρίδι νάσω Πέλοπος” imposuit.² In eadem denique fabula Oedipus ipse, quamvis reapse id temporis ubique essent (ut cum Thucydide³ dicam) “ἐπὶ ῥητοῖς γέρασι πατρικαὶ βασιλεῖαι,” Coloneo ait cuidam :

ἄρχει τις αὐτῶν, ἢ ’πὶ τῷ πλήθει λόγος ;⁴

Haud aliter apud Shaksperium, in Academia quadam, Hamleti tempore nondum exorta, Hamletus ipse dicitur educatus esse.⁵ Deinde Coriolanum, qui longe ante Regem Alexandrum vixit, cum eodem Alexandro Menenius in tragoedia comparat.⁶ Postremo in illa fabula historica (quae vocatur) Henrico Sexto, nonnullam de Machiavellio mentionem fecit Shaksperius.⁷ De

¹ Soph. *El.* 48-50, 682. Vid. Jebb, ad Soph. *El.* 48-50 ; Mahaffy, *op. cit.*, vol. I., cap. xvi., § 187, p. 292.

² Soph. *Oed. Col.* 695 ; cf. etiam *ib.*, 1301. Vid. Jebb, ad Soph. *Oed. Col.* 695. Cf. etiam Soph. *El.* 701, et Jebb, *ad loc.*

³ Thucyd. I. xiii., § 1.

⁴ Soph. *Oed. Col.* 66. Cf. Jebb, *ad loc.*

⁵ Shakspere, *Hamlet*, I. ii. 113, 119. Cf. Schlegel, *op. cit.*, Lect. xxiii., p. 356.

⁶ Shakspere, *Coriolanus*, V. iii. 23. Vid. Richardson, *op. cit.*, p. 389.

⁷ Shakspere, 1 *King Henry VI.*, V. iv. 74 ; 3 *King Henry VI.*, III. ii. 193 (cf. etiam *The Merry Wives of Windsor*, III. i. 104). Vid. Schlegel, *op. cit.*, Lect. xxiii., p. 356.

crimine autem altero nihil negare nihil prorsus affirmare possumus. Namque utrum in fabulis suis ad tempora praeterita pertinentibus recentioris aliquid protulerint Sophocles et Shaksperius necne, non satis inter doctos constat.¹ Sed sive negare sive affirmare malumus, quid tandem hac saltem in re interest? Summatim enim haec crimina propulsare possumus. Sophoclemne, quaeso, et Shaksperium scilicet idcirco reprehendamus, quod ipsum rerum ac temporum ordinem aliquantulum mutarint, et fabulis aliquid novi et suis temporibus propioris intexuerint? Contra, laudem potius eximiam quam reprehensionem (nostro quidem iudicio) merentur, quippe qui rerum ac temporum ratione nonnunquam aliquatenus invertenda, rebusque recentioribus interdum significandis, ita tamen ut uniuscuiusque fabulae cohaerentia ac contextus penitus simul asservarentur, mentes audientium multo acrius sic impulsas tenerent.

*always
employed
with Good
Reason and
with Effect.*

III. (11)
'Geograph-
ical Errors,'
so-called.
Their Real
Purpose and
Effect.
Sophocles:—

Nec desunt qui Sophoclem et Shaksperium valde reprehenderunt quod in geographia nonnihil erraverint.² Apud antiquos sane ipsos, cum Homero Sophoclem ac Euripidem comparans, ita scripsit Strabo: "Οπου . . . χρεία τάξεως ὧν μέμνηται τόπων, φυλάττει ('Ομηρος) τὴν τάξιν

¹ Cf. Campbell, *Sophocles: Plays and Fragments*, vol. I. Append., pp. 244-246 ('On supposed Political and Historical Allusions in Sophocles'), et *Sophocles (Green's Classical Writers)*, cap. iii., pp. 20, 21; Jebb, *Sophocles: Oed. Col.* p. xlii., *Oed. Tyr.* p. xxx., *Phil.* p. xliii.; Dowden, *Shakspeare (Primer)*, cap. vi., pp. 84, 120, 131, 134, 136, 137.

² Vid. Mahaffy, *op. cit.*, vol. I., cap. xvi., § 187, p. 291; Richardson, *op. cit.*, p. 365.

ὁμοίως μὲν τῶν Ἑλληνικῶν, ὁμοίως δὲ τῶν ἁπλωθεν . . . οἱ δ' (ὁ Εὐριπίδης τε καὶ ὁ Σοφοκλῆς), ἐφ' ὧν τάξεως χρεία, ὁ μὲν τὸν Διόνυσον ἐπιόντα τὰ ἔθνη φράζων, ὁ δὲ τὸν Τριπτόλεμον τὴν κατασπειρομένην γῆν, τὰ μὲν πολὺ διεστῶτα συνάπτουσιν ἐγγύς, τὰ δὲ συνεχῇ διασπῶσι.¹ De hac fabula Sophoclea, Triptolemo, cuius non nisi fragmenta quaedam *Tript.* nobis sunt tradita, vix disputare possumus; sed hoc saltem licet affirmare, fragmentum illud unum² quod nobis tradidit Dionysius Halicarnasseus³ cum hac Strabonis reprehensione haudquaquam convenire. At enim ad Electrae initium, Her- *EL.* aeum Oresti e Mycenis prospectans monstravit Paedagogus,⁴ quamvis reapse omnino non inde prospici posset.⁵ Conceditur. Sed non inconsulte nec sine subtilitate singulari hoc templum Argivorum antiquissimum ac sanctissimum in Electra Sophocles sic commemoravit, quippe ubi Graeci bellum Troianum iamiamque incepturi "rectorem omnium" et "belli principem" (ut ait Dictys Cretensis) una consensione delegissent Agamemnonem.⁶ Quare in Electra, qua in tragoedia Agamemnonis ultor apparet Orestes, ad ipsum hoc templum mentes audientium revocando, Agamemnoni "ποιμένι λαῶν" trucidato nescioquid etiam sanctitatis adiecit Sophocles. At Philoctetes *Phil.*

¹ Strabo, *Geograph.*, Lib. I., cap. xx., p. 27.

² Soph. *Fragm.* 541 (= 527).

³ Dionysius Halic., *Antiq. Roman.*, I. xii.

⁴ Soph. *EL.* 8.

⁵ Cf. Jebb ad Soph. *EL.* 4-8.

⁶ Dictys Cretensis, *Ephemeris Belli Troiani*, I. xvi. Cf. Jebb ad Soph. *EL.* 8.

censet Lemnum esse insulam importuosam¹ et inhabitabilem.² Hoc etiam conceditur. Nec sine causa sic censuit, utpote qui antrum quoddam desertum in litore ad orientem converso decem iam annos habitaret. Lemni enim non nisi partes ad occidentem et ad aquilonem versae, aetate saltem heroica, plerumque incolebantur, nec portus usquam in litore ad orientem verso ne Sophoclis quidem tempore existebat.³ Non igitur iniuria de hoc litore ait Ulixes :

ἀκτὴ μὲν ἦδε τῆς περιρρύτου χθονὸς
Λήμνου, βροτοῖς ἀστιπτος οὐδ' οἰκουμένη.⁴

Quid ergo mirum si Philoctetes, morbo insanabili prohibitus quin longe ab antro progrederetur, homines perpaucos conspexerat? Quid mirum si perraro ad litus tam difficile tam inhospitale nemo nisi procellarum vi coactus⁵ navem appulerat? Quae cum ita essent, quid denique mirum si censuit Philoctetes Lemnum esse omnino

οὐτ' εὖορμον οὐτ' οἰκουμένην ?⁶

Ad summam igitur, si quid de geographia erravit, vel potius si quid de industria et considerate commutavit Sophocles, non possumus quin arte eximia et subtilitate sollertissima hoc omne eum confecisse fateamur.

Shakspeare:— De Shaksperio non opus est longa disputatione.

¹ Soph. *Phil.* 221, 302.

² Soph. *Phil.* 221.

³ Cf. Jebb, *Sophocles: Phil.* pp. xxxi., xxxii.

⁴ Soph. *Phil.* 1, 2.

⁵ Soph. *Phil.* 301, 305.

⁶ Soph. *Phil.* 221.

Perraro de geographia in tragoediis erravit Shaksperius, perraro regionum situm ac naturam parum accurate descripsit. In Hamleto, quasi abruptis *Hamlet.* rupibus excelsum, planum illud Elsinorii litus designavit. Sed ne hoc quidem temere. Periculum enim Hamleti, ne forte, in verticem tam sublimem a patris occisi manibus adductus, inde insania quadam subita perculsus statim in oceanum se praecipitaret, nonne valde sic adaugere consulto et prudentissime conatus est Shaksperius?¹ Plurimi² autem vehementer eum idcirco irriserunt, *Wint. Tale.* quia in fabula quadam 'romantica,' quae vocatur, pro civitate maritima habuerit Bohemiam.³ Quam ineptum quam absurdum sit hoc crimen, ita dilucide nobis iam exposuerunt critici duo insignes,⁴ ut non diutius in hac re necesse sit commorari.

Mentione quadam facta de Philocteta, occurrit nobis eiusdem fabulae exitum in quaestionem *III. (12)* idcirco vocare, quia hac una in fabula (Euripidem *Sophocles' Use of the 'Deus ex Machina.'* fortasse imitatus⁵) "ad Deum confugit"⁶ Sophocles. Aiakis sane initio apparet Minerva, haudquaquam tamen ut exitum argumenti explicet,⁷ immo longe ante exitum tragoediae evanuit. Hercules contra in Philocteta hac tantum ratione inducitur ut argumenti exitum ipse explicare

¹ Shakspeare, *Hamlet*, I. iv. 69-78.

² E.g. Richardson, *op. cit.*, p. 369.

³ Shakspeare, *The Winter's Tale*, III. iii. 1, 2.

⁴ Coleridge, *op. cit.*, Pars II., § 6, p. 411; Schlegel, *op. cit.*, Lect. xxiii., pp. 355 sq.

⁵ Cf. Symonds, *op. cit.*, vol. I., cap. xiii., pp. 433, 434.

⁶ Cic. *De Natura Deorum*, I. xx., § 53. ⁷ Vid. *supra*, p. 20, n. 4.

possit. Quali de exitu disputaturi, Horatianum illud recordemur :

“Nec Deus intersit nisi dignus vindice nodus
Inciderit.”¹

Fabulas vero poeta, quantum fieri potest, ita debet absolvere ut exitus ipse quasi ex ordine et serie eventorum ultro provenisse videatur. Hoc autem in Philocteta effici quo tandem modo poterat? Duos enim homines, Philoctetam ac Neoptolemum, in scenam inductos videmus, quorum alterum decem iam annos propter morbum insanabilem Graecorum duces in Lemno desertum reliquerant,² alterum, propter Heleni oraculum

τὰπὶ Τροίᾳ πέργαμ' ὥς οὐ μὴ ποτε
πέρσοιεν, εἰ μὴ τόνδε πείσαντες λόγῳ
ἄγοιντο νήσου τῆσδ' ἐφ' ἧς ναίει τὰ νῦν,³

idcirco ad Lemnum duces eidem decimo tandem anno miserant, ut Philoctetam, arcu Herculis armatum, Troiam secum reportaret. Neoptolemus ergo, auctore Ulixē, per fraudem Philoctetae persuasit ut secum in navem quasi in Graeciam statim rediturus ascenderet, per fraudem etiam Herculis arcum abripuit; sed mox misericordia acerrime commotus,⁴ fraudem iniquam omnino aspernatus,⁵ tum demum qua erat integritate qua

¹ Hor. *Ars Poetica*, 191, 192.

² Soph. *Phil.* 1-7.

³ Soph. *Phil.* 611-613.

⁴ Vid. Soph. *Phil.* 965, 966.

⁵ Soph. *Phil.* 902, 903 :

ἅπαντα δυσχέρεια, τὴν αὐτοῦ φύσιν
ὅταν λιπὼν τις δρῶ τὰ μὴ προσεϊκότα.

humanitate, non modo arcum (Ulixē frustra prohibente) Philoctetæ reddidit, sed etiam ipsum, fidem optime servaturus, domum in Graeciam avehere sua sponte constituit. Quam longe autem a Deorum consilio et temporum heroicorum memoria talis tragoediae exitus abhorruisset! Quae cum ita essent, ad Deum non potuit quin confugeret Sophocles; quippe quod nisi Deo quodam suadente nec Philoctetes nec Neoptolemus a proposito declinaturus esset.¹ Nec non iure optimo ad ipsum Herculem confugit, ut cui longa amicitia deditissimus uni obtemperaturus esset Philoctetes.² Sed haec hactenus. Nonne satis exposuimus, quam diligenter Sophocles (id quod perraro Euripides) curaverit, ne vindice divino nodus indignus esse videretur?

His autem in rebus diutius fortasse commorati, ad illud etiam pergamus, investigaturi quatenus in fabulis suis componendis contextum rerum ac continuationem Sophocles Shaksperiusque sustinuerint. Qua in disputationis parte animadvertendum est quanta sit inter artes utriusque discrepantia. Simplicitate enim, ut supra exposuimus, eminet ars Sophoclea, maiore quadam varietate, diversitate,

III. (13)
*Unity of
Action: how
far kept by
Sophocles
and Shaks-
pere.*

¹ "The supernatural agency of Heracles is employed in a strictly artistic manner, because the dead-lock of motives has come about by a natural process: the problem now is how to reconcile human piety, as represented by the decision of Neoptolemus, with the purpose of the gods, as declared in the oracle of Helenus. Only a divine message could bend the will of Philoctetes, or absolve the conscience of the man who had promised to bring him home." Jebb, *Sophocles: Phil.*, p. xxvii.

² Cf. Campbell, *Sophocles (Green's Classical Writers)*, cap. xii. p. 126.

*K. Lear.
Macb.*

copia, rerum denique implicatione distinguitur Shaksperiana; unde simplicem illam, hanc multiplicem non iniuria nuncupavimus. Sunt quidem qui Shaksperium scilicet idcirco reprehenderunt, quod Glosterium in Rege Learo, in Macbetho Banquonem induxit! De talibus autem criticis quid multa, quippe qui, nullam nisi antiquae Tragoediae formam admirati, omnino simul ignorent quid velit ipsa 'Actionis Unitas'? Satis superque iam demonstravimus quanta arte, quanta subtilitate, Banquone Glosterioque inductis, 'Actionis Unitatem' nihilominus observavit Shaksperius.¹ Quo errore criticorum sublato, de fabulis Sophocleis et Shaksperianis rectius iudicare possumus.

Aj.

Sophocli igitur vitio verterunt nonnulli quod, Aiace longe ante finem tragoediae iam mortuo,² tragoediae gradationem (ut ita dicam) inverterit; nec desunt qui duas ex una fabulas exstitisse ob causam eandem censuerunt. Magnopere autem, nostra saltem sententia, critici illi erraverunt. Shak-

Jul. Caes.

sperii, quaeso, Iulium Caesarem conferamus, cuius parte dimidia nondum peracta occisus est Caesar.³ Unam nihilominus esse totam tragoediam quis est qui non confiteatur? Caesar sane interemptus est, Caesaris tamen mortui vel praepotentior anima immortalis,⁴ ubique praesens, sicariis usque ad

¹ Vid. *supra*, pp. 42 sq., 64, 65 sq.

² Soph. *Ai.* 865, 6.

³ Shakspere, *Julius Caesar*, III. i. 77.

⁴ Shakspere, *Julius Caesar*, III. i. 270-275:

“And Caesar’s spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch’s voice

finem tragoediae adeo impendet, ut illi, Philippis tandem devicti, tum maxime Caesarem ipsum invocantes, et quasi Caesarem ipsi trucidatum vindicaturi, mortem sibi expetant.¹ Haud aliter apud Sophoclem de Aiakis iam mortui gloria ita dimicatur, ut inter omnes Ajax ab initio tragoediae usque ad finem solus eminere videatur. Nonne ergo et hic et illic, 'Actionis Unitate' diligenter conservata, extrema primis mira quadam continuatione respondere libenter concedendum est?

De Trachiniis autem Sophoclis quomodo recte *Trach.* sit iudicandum, longe difficilius est dictu; nec sine magna dissensione de hac fabula critici insignes iam disseruerunt;² quorum alteri 'Actionis Unitatem' servatam, alteri certe neglectam esse affirmant. Si inter criticos tam praeclaros diiudicare licet, 'Actionis Unitatem' quandam in hac

Cry 'Havoc,' and let slip the dogs of war ;
That this foul deed shall smell above the earth
With carrion men, groaning for burial."

id. *ib.* V. iii. 94-96 :

"O Julius Caesar, thou art mighty yet !
Thy spirit walks abroad, and turns our swords
In our own proper entrails."

¹ Shakspeare, *Julius Caesar*, V. iii. 45 sq. et v. 50 sq. :

Cassius. "Caesar, thou art revenged,
Even with the sword that kill'd thee."

Brutus. "Caesar, now be still :

I kill'd not thee with half so good a will."

² *E.g.* Campbell, *Sophocles* (*Green's Classical Writers*), cap. viii., pp. 78, 79; Jebb, *Sophocles: Trach.*, pp. xxxi.-xxxix.; Mahaffy, *op. cit.*, vol. I., cap. xvi., § 188, pp. 294-297; Schlegel, *op. cit.*, Lect. vii., p. 109; Symonds, *op. cit.*, vol. I., cap. xiii., p. 429; Thirlwall, *op. cit.*, pp. 504-509.

fabula Sophoclem sustinuisse nos saltem arbitramur. Nec imprudenter, quippe cum oracula illa et praedicta, de Herculis exitu olim enuntiata, in mentes audientium usque ab initio tragoediae ad finem persaepe Sophocles ita revocarit, ut Unitatem quandam Actionis sine dubio sic consecutus sit. Recordamini, quaeso, quanta relligionis vi attonita tabulam illam oraculis incisam, et ab ipso Hercule iamiamque in laborem extremum profecturo traditam, tragoediae vel initio commemoret Deianira.¹ Nec multo post, ubi Hercules Euboeam invasurus esse nuntiatur, haec ipsa oracula Hyllo sic exponit :

ἄρ' οἶσθα δῆτ', ὦ τέκνον, ὥς ἔλειπέ μοι
μαντεῖα πιστὰ τῇσδε τῆς χώρας πέρι ;

ὥς ἡ τελευτὴν τοῦ βίου μέλλει τελεῖν,
ἡ τοῦτον ἄρας ἄθλον εἰς τό γ' ὕστερον
τὸν λοιπὸν ἤδη βίοτον εὐαίων' ἔχειν.²

Choro denique ingresso, de tabula eadem et oraculis vel diligentius disceptat;³ unde, quasi ipsi praesentes, non possumus quin oraculis eiusmodi vehementer excitati, et de Hercule reapse non de Deianira agi ex oraculis ipsis certiores iam facti, Herculis ipsius adventum iam inde ab initio tragoediae acerrime exspectemus. Quae oracula cum ad tragoediae rationem adeo intersint, quid mirum si, Herculis angore renuntiato, ad nihil nisi ad oracula illa statim revertitur chorus?⁴ Quid

¹ Soph. *Trach.* 43-48.

² Soph. *Trach.* 76-81.

³ Soph. *Trach.* 153-177.

⁴ Soph. *Trach.* 821-830.

mirum si Hercules ipse, Nessi nomine simul audito,¹ tum maxime, quid re vera velint oracula illa antiqua satis tandem cognito,² uxoris Deianirae perquam immemor, de oraculis tantum ipsis secum ita meditatur :

(ἡ δρῦς) χρόνῳ τῷ ζῶντι καὶ παρόντι νῦν
ἔφασκε μόχθων τῶν ἐφεστώτων ἐμοὶ
λύσιν τελεῖσθαι· καὶ δόκουν πράξειν καλῶς·
τὸ δ' ἦν ἄρ' οὐδὲν ἄλλο πλὴν θανεῖν ἐμέ.
τοῖς γὰρ θανούσι μόχθος οὐ προσγίγνεται.
ταῦτ' οὖν . . . λαμπρὰ συμβαίνει, τέκνον,³

et idem oracula eadem, iam iam moriturus, rursus in mentem revocat :

ἄγ' ἐγκονεῖτ', αἶρεσθε· παῦλά τοι κακῶν
αὐτῇ, τελευτῇ τοῦδε τάνδρὸς ὑστάτῃ.⁴

His ergo oraculis usque ab initio ad finem tragoediae persaepe in mentes audientium revocandis, 'Unitatem Actionis' quandam conservasse Sophoclem haudquaquam negandum est. Veram tamen 'Actionis Unitatem' nihilominus omnino requirimus. Immo saepissime ac diligentissime hanc tragoediam perscrutati, non possumus quin hac una in fabula Sophoclem sibi imparem se praeuisse confiteamur.⁵ Quamvis enim de Her-

¹ Soph. *Trach.* 1141.

² Soph. *Trach.* 1143-1174.

³ Soph. *Trach.* 1169-1174.

⁴ Soph. *Trach.* 1255, 1256.

⁵ Cf. Plutarch. (ed. Francofurti, 1620, vol. II.), *De Auditione*, p. 45 A, B, μέμψαιτο δ' ἂν τις . . . Σοφοκλέους τὴν ἀνωμαλίαν, si licet haec verba ad fabularum compositionem referre. Sunt autem qui ad stilum potius ea referenda esse arbitrantur (e.g. Symonds, *op. cit.*, vol. I., cap. xiii., p. 423).

culis exitu reapse agi dilucide ex ipsis oraculis pateat, imperfecta tamen arte effecit Sophocles ut, ipso Hercule per maiorem tragoediae partem quasi neglecto, in Deianiram studium omne convertamus; unde necessario existit ut, tragoedia tota continenter perlecta, duas tragoedias diversas, alteram de Deianira compositam, de Hercule alteram, intueri videamur.¹

III. (14)
Supposed In-
consistencies
in the
Develop-
ment of
certain
Characters
in Sophocles:

De 'Actionis Unitate' hactenus. Licet deinceps investigare, quatenus tenuerit Sophocles praeceptum illud universum:

"Servetur ad imum

Qualis ab incepto processerit, et sibi constet."²

Hoc autem exquirentibus non minime nobis cavendum est (id quod supra exposuimus) ne *τριλογία* esse tres illas fabulas, Oedipum Tyrannum et Oedipum Coloneum et Antigonen, censeamus, utpote quae nullo fere contextu inter se cohaereant.³ Quod cum ita sit, quid mirum si in his fabulis Creon (ut ita dicam) a se vehementer abhorreret?⁴ Ulixes porro, qualis in Philocteta prodit, quid mirum si ab illo quem in Aiace videmus longe discrepat?⁵ Non igitur sine summa iniuria Sophoclem reprehendamus quod Creon in Oedipode Tyranno et Oedipode Coloneo et Antigone, in Aiace et Philocteta Ulixes parum sibi constare videantur; nec quales se praebeant

¹ Cf. Jebb, *Sophocles: Trach.*, pp. xxxviii., xxxix.

² Hor. *Ars Poetica*, 126, 127.

³ Vid. *supra*, pp. 59 sq.

⁴ Vid. *supra*, p. 60.

⁵ Cf. Campbell, *Sophocles (Green's Classical Writers)*, cap. xi., pp. 114, 115.

heroes nisi separatim in una eademque fabula singulos licet investigare.¹ Quo satis cognito, rem tandem in disceptationem vocare possumus.

Iam vero censuerunt nonnulli Antigonen sibi parum constare, quippe quae morte impietati prae-posita, mortis ipsius aditum vereatur;² nec desunt qui arbitrantur Deianiram se sibi imparem praebere quod Licham decipere videtur.³ Contra, nostro quidem arbitrio, nihil ait Antigone, nihil Deianira, nisi quod cum naturae ipsius ratione quam aptissime convenit. Si enim arbitremur, vita iam contempta, mortem ideo quasi vita dulciorem *Antigone.* Antigonen sibi proposuisse, magnopere fallamur. Vitam certe atque amissas nuptias vehementer

¹ Cf. Mahaffy, *op. cit.*, vol. I., cap. xvi., § 186, pp. 283, 284: "It is never to be forgotten that as soon as the tragic poets abandoned connected plays, they assumed the liberty of handling the same personage quite differently at different times, nor do they feel in the least bound by an earlier conception. This apparent inconsistency, which contrasts so strongly with the practice of modern dramatists, is due to the fact, that while the moderns have an unlimited field for the choice of subjects, and therefore naturally choose a new title to embody a new type, the Greeks were very limited in the legends which they treated, and must therefore constantly reproduce the same heroes and heroines. But they avoided the consequent monotony by the poetic licence of varying the character to suit the special play."

Nec non apud ipsum Shaksperium Falstaffius, qualem in Henrico Quarto poeta nobis proposuit, ab illo, qui in comoedia cui titulus *The Merry Wives of Windsor* apparet, quam maxime abhorret. Hanc vero comoediam traditur Shaksperius, suadente Regina quae Falstaffium amore correptum videre cupiebat, invitus idcirco composuisse, quod Falstaffium suum omnino non amore posse corripui satis cognosset. Unde in comoedia induxit qui Falstaffio nomine tantum congrueret (vid. Dowden, *Shakspeare: His Mind and Art*, cap. vii., pp. 369-371).

² Soph. *Ant.* 806-882.

³ Soph. *Trach.* 436-469.

Antigonen desiderare, nonne ex his virginis mortis-
turae verbis apparet?

ἀλλά μ' ὁ παγκοίτας "Αἰδας ζῶσαν ἄγει
τὰν Ἀχέροντος
ἄκτάν, οὐθ' ὕμεναίων ἐγκληρον, οὐτ' ἐπινύμφειός
πῶ μέ τις ὕμνος ὕμνησεν.¹ . . .
ἄκλαντος, ἀφίλος, ἀνυμέναιος, ταλαίφρων ἄγομαι
τάνδ' ἐτοίμαν ὁδόν.²

Quid mirum ergo si Antigone, quae vitam nup-
tiasque valde simul exoptans mortem tamen
consulto sibi proposuit ut pietati erga fratrem
insepultum penitus serviret, mortis ipsius ad-
ventum nihilominus eadem verebatur?³

Deianira. Neque aliter Deianira, quae pellicem Herculis
Iolen, ipsa quidem Herculis uxor, summa lenitate
clementia benignitate excipere primo statuit,⁴ mox
eadem, non quia Herculi irascatur,⁵ nec quia Her-
culi et Iolae calamitatis aliquid moliri exoptet,⁶
sed subito quodam pavore vexata ne sine Herculis
amore vivere prorsus nequeat,⁷ per amatorium illud
fatale amorem Herculis sibi conciliare conatur.
Quid tandem ait, quid facit Deianira, quod non
cum ipsa natura convenienter congruat?⁸

Creon (in the Antigone). Creontem denique, ut unum aliud exemplum

¹ Soph. *Ant.* 810-816.

² Soph. *Ant.* 876, 877; cf. etiam 867.

³ Cf. Jebb, *Sophocles: Antig.*, pp. xxxii. sqq., *Trach.*, p. xxxv.;
Mahaffy, *op. cit.*, vol. I., cap. xvi., § 186, pp. 286, 287.

⁴ Soph. *Trach.* 436-467, 490.

⁵ Soph. *Trach.* 543, 544.

⁶ Soph. *Trach.* 582, 583.

⁷ Soph. *Trach.* 545 sqq.

⁸ Cf. Jebb, *Sophocles: Trach.*, pp. xxxii.-xxxv.

afferamus, sunt qui arbitrantur¹ celeritate nimia, nimia inconstantia, sententiam permutare.² Attentius autem verba Creontis investigantibus, perquam manifestum fit eum, antequam Tiresiae consilio tandem obtemperat, sollicitudine vehementissima et anxietate diu tam acriter exagitari, ut, oraculo illo Tiresiae supremo³ simul audito, non possit quin propositum ultro permutet.⁴ Hic ergo et ubique, nostra quidem sententia, artificem praestantissimum se praebuit Sophocles, nec minus quam Shaksperius diligenter ubique curavit, ut, si quem in fabulis suis induxerit, idem usque ab initio (ut iam antea diximus)

“Servetur ad imum
Qualis ab incepto processerit, et sibi constet.”⁵

¹ *E.g.* Mahaffy, *op. cit.*, vol. I., cap. xvi., § 186, p. 287.

² Soph. *Ant.* 1099.

³ Soph. *Ant.* 1064 sqq.

⁴ Cf. Jebb, *Sophocles: Antig.*, pp. xv., xvi.

⁵ Hor. *l.c.*

IV.

GENERAL COMPARISONS AND CONCLUSION.

*The Super-
natural
Element in
Shakspeare,*

*alien to the
calmer
method of
Sophocles,
and compar-
able only to
that of
Aeschylus.*

Haec ergo omnia, disputatione idcirco producta ne artem tragicam Sophocleam parum accurate cum Shaksperiana comparasse videamur, singillatim edidimus. Fortasse autem ideo reprehendemur, quia nondum hoc in quaestionem vocavimus, quod Sophocles nusquam,¹ persaepe Shaksperius multum non contra sed supra rerum naturam in scenam protulit. Consulto tamen nec temere quaestionem talem adhuc distulimus; quippe in hac re tam longe ab illa tranquillitate Sophoclea² discrepat Shaksperius ut uni Aeschylo conferri possit.³ Furias enim, Sorores Fatales, sanguineas mortuorum umbras, et cuncta eiusmodi, quae audacia tam incredibili nobis ante oculos in ipsa scena proposuerunt Aeschylus et Shaksperius, apud Sophoclem omnino requirimus. Unde

¹ In Aiace sane apparet Minerva (vid. *supra*, p. 20, n. 4, et p. 91) Hercules in Philocteta (vid. *supra*, pp. 91-93), ita tamen ut ab hac investigatione longe abhorreant.

² Cf. Scriptor. Anon. in *The Edinburgh Review*, vol. XXVI., Num. 51, p. 84; Schlegel, *op. cit.*, Lect. vii., pp. 103, 104.

³ Cf. Stapfer, *op. cit.*, cap. xii., p. 248: "Il n'y a qu'une voix dans la littérature pour dire qu'Eschyle et Shakespeare sont les seuls poètes qui aient su faire usage du surnaturel."

in superiore investigatione totum hoc prudenter ac considerate omisimus, ne forte rerum continuatio rumperetur.

Nunc autem in hac re paulum commoremur. Naturane ergo necne hominibus sit insitum, ut, relligione quadam capti, locum dent superstitioni, nobis non necesse est exquirere; plurimi enim, et inter antiquos et inter recentiores, nec mimine ipsius Shaksperii tempore, eruditissimi eidem ac doctissimi (quos enumerare longum est)¹ superstitione satis imbuti sunt.² Iam vero sagas, ut ad Shaksperium redeamus, quales ipse nobis exposuit, tales re ac veritate id temporis fuisse, quippe quarum veneficiis et cantionibus fides quam maxima haberetur,³ satis inter omnes constat.⁴

¹ Vid. Stapfer, *op. cit.*, cap. xii., pp. 252 sqq.

² Cf. Addison, in *The Spectator*, 110: "I think a person who is terrified with the imagination of ghosts and spectres much more reasonable than one who, contrary to the reports of all historians, sacred and profane, ancient and modern, and to the traditions of all nations, thinks the appearance of spirits fabulous and groundless. Could not I give myself up to this general testimony of mankind, I should to the relations of particular persons who are now living, and whom I cannot distrust in other matters of fact."

³ Cf. R. Horton-Smith, *op. cit.*, p. 371, ad fin.

⁴ Conferatur James I., *Daemonologie, in forme of a Dialogue, divided into three Bookes* (Edinb. 1597. Editiones altera ac tertia, Londinii, 1603), Praef. pp. 1, 2: "The fearefull aboundinge at this time in this countrie, of these detestable slaues of the Deuill, the Witches or enchaunters, hath moved me (beloued reader) to dispatch in post, this following treatise of mine, not in any wise (as I protest) to serue for a shew of my learning & ingine, but onely (mooued of conscience) to preasse thereby, so farre as I can, to resoluë the doubting harts of many; both that such assaultes of Sathan are most certainly practized, & that the instrumentes thereof merits most severely to be punished: against the damnable opinions of two principally in our age, whereof the one called Scot an Englishman, is

Quae cum civitati detrimento esse viderentur, plurimae tandem in iudicium sunt adductae; nec non interrogatis ipsis, testibusque ex omni parte adhibitis, de hac re libellum Rex ipse Iacobus composuit.¹ His sagis ergo tam intime consentiunt illae quae in Macbetho apparent, ut nihil dicant, nihil agant, quod non in illo Regis libello aut in ipsius iudicii expositione inveniri possit. Quare a criticis qui censuerunt has Sorores Fatales (quae vocantur) nihil esse nisi stimulos tantum, quibus mens iam inclinata et prona ad vitium solet excitari,² non possumus quin vehementer dissentiamus.³ Nec minus ab eis dissentiendum est, qui arbitrantur neminem apud Shaksperium, nisi exagitata mente perturbatum et quasi alucinantem, mortuorum umbras ceterasque intueri. Sicam⁴ sane et Banquonem⁵ Macbethus, Caesaris umbram⁶ Brutus, Hamletus denique ipse (cum

not ashamed in publike print to deny, that ther can be such a thing as Witchcraft: and so mainteines the old error of the Sadducees, in denying of spirits. The other called Wierus, a German Phisition, sets out a publick apologie for al these craftes-folkes, whereby procuring for their impunitie, he plainely bewrayes himselfe to haue bene one of that profession."

¹ James I., *op. cit.* Cf. Stapfer, *op. cit.*, cap. xii., p. 256.

² E.g. Gervinus, *op. cit.*, p. 592: "They (the weird sisters in Macbeth) are simply the embodiment of inward temptation."

³ Vid. etiam Dowden, *Shakspeare: His Mind and Art*, cap. v., pp. 246, 247; Stapfer, *op. cit.*, cap. xii., pp. 259 sq.

⁴ Shakspeare, *Macbeth*, II. i. 33 sqq.:

"Is this a dagger which I see before me,
 or art thou but
 A dagger of the mind, a false creation,
 Proceeding from the heat-oppressed brain?"

⁵ Shakspeare, *Macbeth*, III. iv.

⁶ Shakspeare, *Julius Caesar*, IV. iii. ad fin.; cf. Stapfer, *op. cit.*, cap. xii., p. 266.

matre dum colloquitur) patrem,¹ nullis nisi mentis oculis et per alucinationem dispiciunt. Sed tamen est ubi patrem non iam mentis oculis sed reapse videt Hamletus,² nec aliter una cum comitibus Horatius, quippe qui omnino non excitati, haudquaquam alucinantes, patrem Hamleti sine dubio re ac veritate intueantur.³

Quibus criticorum erroribus sublati, Shaksperiumne, quaeso, scilicet idcirco reprehendamus quod Sorores Fatales et mortuorum umbras ceterasque in ipsam scenam protulit? Contra, non minus quam Aeschylum Shaksperium oportet collaudare, quippe qui nescioquid obscuritatis ambiguae non sine maiestate quadam et sublimitate tragoediis sic arcessiverit. Hac ergo in quaestione satis iam commorati, ad rem perorandam festinemus.

Edidi quae potui de arte tragica Sophoclis et Shaksperii. Vidimus artem tragicam inculta et rudi origine et hic et illic exortam, cui tandem, quasi extrema manu accedente, perfectionis cumulum hi poetae praestantissimi addiderunt. Vidimus quam longe a Sophoclis ratione abhorreat illa Shaksperiana, nec sine summa diligentia tantae discrepantiae causas exquisivimus. Dissimillimi ergo

Recapitulation of Main Points of Comparison between Sophocles and Shakspeare.

¹ Shakspeare, *Hamlet*, III. iv. 103 sqq. Dum patrem suum intueri et audire Hamletus sibi videtur, Regina, quamvis undique circumspiciat, nihil tamen videt, omnino nihil audit (vid. vv. 132, 134). Unde optimo iure scripsit Stapfer (*op. cit.*, cap. xii., p. 267): "Le spectre a beau être rendu sensible aux yeux du spectateur, l'apparition est subjective, puisque la reine ne la voit pas."

² Shakspeare, *Hamlet*, I. iv.

³ Shakspeare, *Hamlet*, I. i. 40 sqq. Cf. Stapfer, *op. cit.*, cap. xii., pp. 260 sqq.

Sophocles et Shaksperius, huius enim ars tragica multiplex, simplex autem illius; diversae quidem artes, sed ita ut neutri laudem amplissimam recusare possimus. Rationes enim adeo inter se differentes pro sua quisque parte tanta subtilitate tractaverunt, ut arte quasi celata¹

“monumentum aere perennius”²

uterque exegerit. Nec non in verborum rerumque ratione maxime inter se discrepant, sed ita ut maxime uterque sit admirandus; aequabilitate enim, levitate, temperantia eminet Sophocles, Shaksperius autem copia, ubertate, abundantia; in sua uterque arte tam perfectus, ut neutrum sui esse dissimilem velimus. Res quidem sacras apertius apud Sophoclem quam apud Shaksperium exstare non negamus; sed, nostro saltem arbitrio, Shaksperius, quippe qui non minus divinitus omnes vitae humanae vicissitudines nobis ante oculos proposuerit, sed ipsum aenigma quasi nimia obscuritate obvolutum solvere non ausus sit, fortasse hac saltem in re Sophocli praeferendus est. Artem porro tragicam Sophoclis cum Shaksperiana ita comparare conati sumus, ut laus sua utrique proprie tribuatur; sed nescio an non multo magis idcirco collaudandi sint ambo, quia hominum naturam, indolem, mores, animum tam accurate exposuerunt. Multiplici sane ingenio apud Shaksperium homines, apud Sophoclem simpli-

*Essential
Humanity
of their
'Char-
acters.'*

*Fewer
Elements in
Sophoclean
than in
Shaksperian
'Char-
acters.'*

¹ Cf. proverbium illud de quo optime disputavit J. E. Sandys, *M. Tulli Ciceronis ad M. Brutum Orator* (1885), p. xvi., n. 4:—
“Artis est celare artem.”

² Hor. *Carm.* III. xxx. 1.

cioire; homines tamen apud utrumque re ac veritate
semper exsistunt.¹ Iam vero Sophocles et Shaksperius, optimi artis tragicæ antistites, quorum
utrumque laudatione tam libenti celebravimus,
eidem ceteris poetis (nostra quidem sententia)
idcirco longe anteponendi sunt, quod amoris qualis
inter virum atque virginem apparet locum fere
minimum, contra, universis generis humani sensibus,
qui ex ipsa natura quasi divinitus videntur
emanasse, ceteris poetis libentius, maximum locum
dederunt.² Lege enim illa divina, quæ divinitus
hominum mentibus inscripta est,³ diligenter observata,
multa protulit Sophocles, multa Shaksperius,
de amicitia, de pietate in parentes ac liberos, in
fratres ac sorores, de caritate denique qualis inter
maritos et uxores constare debet. Quid multa?
Nonne inter omnes constat nihilominus divina esse
ea praecepta, quæ a sensu communi et naturæ
iudicio sic mutuati⁴ tragoediis suis mandaverunt,
quam quæ exstant in saxeis iuris Iudaici tabulis?
Sophoclem ergo et Shaksperium, qui non sine
causa praeceptis talibus locum tantum dederunt,
non possumus quin laude summa cumulemus.

but they
equally
"Give the
World
Assurance
of a Man."

Universal-
ity of
Sophocles
and
Shakspeare,
as shown by
the Importance
which
they attach
to the
Great
General
Sentiments
of Mankind;
e.g., Friend-
ship, Love
between
Parents and
Children,
between
Brothers
and
Sisters,
between
Husband
and Wife.

¹ Cf. Shakspeare, *Hamlet*, III. iv. 62:

"To give the world assurance of a man."

² Cf. Stapfer, *op. cit.*, cap. v., p. 101: "*Roméo et Juliette* suffit, il est vrai, pour que Shakespeare garde à jamais le premier rang entre tous les poètes qui ont dramatisé les joies et les peines de l'amour" (cf. *supra*, p. 28); "mais c'est un fait bien digne de remarque qu'à la réserve de cette pièce l'amour occupe dans son théâtre tragique une place des moins considérables."

³ Cf. S. Paul. *Epist. ad Rom.* ii. 15: Τὸ ἔργον τοῦ νόμου γραπτὸν ἐν ταῖς καρδίαις.

⁴ Cf. Cic. *De Amicitia*, ix., § 32: "Ipsi intellegamus natura gigni sensum diligendi."

Nemo autem idcirco gravetur quod inter antiquos est Sophocles et a nostris temporibus quodammodo alienus. Hominum enim natura vique omni humanitatis penitus perspectis, idem universi generis humani sensibus adeo imbutus est, ut nemo, ne rudis quidem, in antiquitatis rebus vita moribus parum versatus, non summa admiratione afficiatur. Quid ait Seneca? "Homines quidem pereunt; ipsa humanitas, ad quam homo effingitur, permanet."¹ Hanc ipsam ergo naturam, quae mutari non potest, non minus quam Shaksperius accurate imitatus est Sophocles. Unde "poetam non unius saeculi sed temporis sempiterni"² non minus hunc quam illum licet vocare. Quid ergo plura? Sophocles et Shaksperius, poetae nulli impares, nullo non praestantiores, in eorum numero habendi sunt, qui humano generi universo studiosissime ac diligentissime semper et ubique consulunt,

*Sophocles
and
Shakspeare,
Poets "Not
of an Age,
but for all
Time."*

"Et quasi cursores vitae lampada tradunt."³

¹ Seneca, *Epist.* lxxv.

² Ita de Shaksperio ait Ben Jonson, *To the Memory of my beloved, the Author, Mr. William Shakspeare: and what he hath left us*, v. 43:

"He was not of an age, but for all time."

³ Lucr. *De Rerum Natura*, II. 79.

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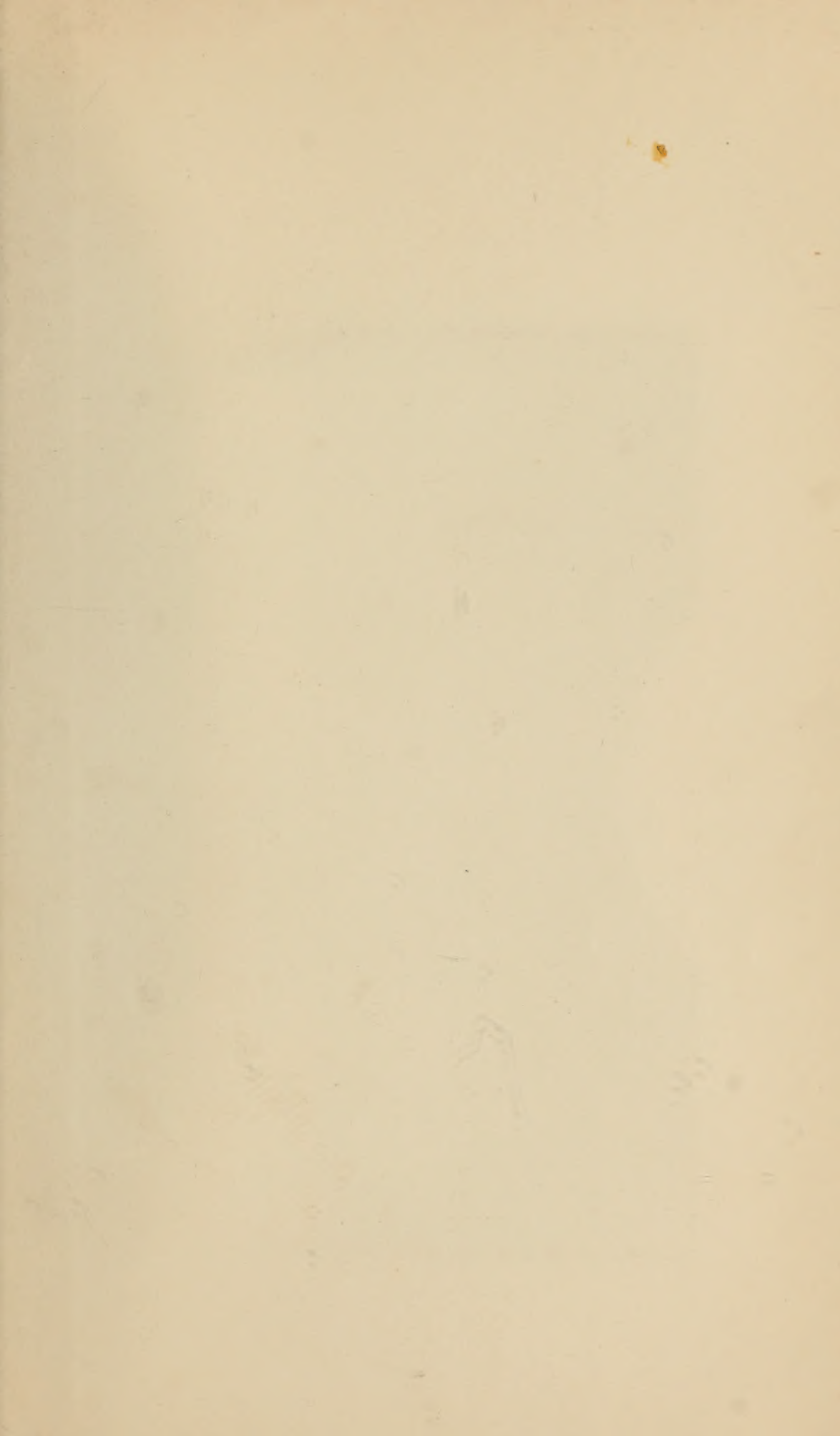
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BY THE SAME AUTHOR.

- (1) **Two Papers on the Oscan word ANASAKET** (the first being practically a reprint of an article published in *The Classical Review*, Vol. VIII., May 1894, while the second is the full text of a paper read before the Cambridge Philological Society on May 23, 1895, short abstracts of which may be found in *The Cambridge University Reporter* of June 11, 1895, *The Academy* of June 22, 1895, and the forthcoming issue of *The Proceedings of the Cambridge Philological Society*): London, D. Nutt. *Nearly ready.*
- (2) **The Italic Verb EEHIIA- EHIA- :** In *The Classical Review*, Vol. X., May, 1896.
- (3) { **The Origin of the Gerund and Gerundive :** In *The American Journal of Philology*, Vol. XV., Part 2, July, 1894.
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- (4) **Establishment and Extension of the Law of Thurneysen and Havet :** In *The American Journal of Philology*, Vol. XVII., Part 1, April, and Part 2, July, 1896.
- (5) **Some Sanskrit Greek and Latin Derivatives of the Indo-Germanic Root EU-, 'to fail, to be deficient, to be wanting' :** To be published shortly in *Bezzenberger's Beiträge.*
- (6) **KΙΣΣΟΣ and HEDERA :** In *The American Journal of Philology*, Vol. XVI., Part 1, April, 1895.
- (7) **The word ΑΜΦΙΓΥΟΣ, occurring in Sophocles Trach. 504 :** In *The Classical Review*, Vol. V., Oct., 1891.
- (8) **Note on Rigveda I. 48, 15 :** To be published shortly in *The Journal of Philology.*







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Sophocles

Horton-Smith, Lionel

Ars tragica Sophoclea cum Shaksperiana
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